

# VOGUE



VOGUE IS  
PUBLISHED  
TWICE A MONTH

SPRING MILLINERY—FABRICS

FEBRUARY 1-1935  
PRICE 35 CENTS

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CROWNED THE FAVORITE—1<sup>ST</sup> IN SALES!  
 These superbly mellow Crown Whiskies are  
 blended by the house that holds the world's  
 largest treasure of fully aged Rye and Bourbon  
 whiskies . . . Say Seagram's and be Sure.



FINE WHISKIES SINCE 1857

# Seagram's

## CROWN WHISKIES

SUPERBLY BLENDED BY THE DISTILLERS  
 OF SEAGRAM'S FAMOUS BOTTLED-IN-BOND WHISKIES

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



BRIGHTEN UP YOUR MID-WINTER WARDROBE WITH THESE NEW BEST BLOUSES



M210



M211



M212

MAIL ORDERS FILLED

Model 210—Copy of a Robert Piquet blouse in silk crêpe de Chine. White, yellow, light blue. Sizes 14 to 20. 7.95

Model 214—Copy of a Paquin overblouse in pure dye silk satin in white or pale beige. Sizes 14 to 20. 7.95

Model 211—Copy of a Jodelle wool shirt, thin wool in white, gold, red, or beige. Sizes 14 to 20. 7.95

Model 215 — \*Shirtmaker blouse of Truhu silk in white, yellow, rose, cameo pink, light blue. Sizes 14 to 20. 9.75

Model 212—Copy of a London Trades overblouse in silk crêpe de Chine. Red, yellow, light blue. Sizes 14 to 20. 6.50

Model 216—\*Shirtmaker blouse of imported jacquard patterned pure silk. White and pastels. Sizes 14s to 40. 10.95

Model 213—Copy of a Paris blouse in silk crêpe de Chine. White, yellow, light blue, gray. Sizes 14 to 20. 7.95

Model 217—\*Shirtmaker blouse of imported linen in white, navy, or brown. Sizes 14s to 40. 8.95



M213



M216

Best & Co.

FIFTH AVENUE AT 35TH STREET

GARDEN CITY  
EAST ORANGE

ARDMORE

BROOKLINE  
MAMARONECK



M214



M215



M217

SIGRID HOVEY



# "MORE SATIN 'LASTEX' FOR SPRING"



says IRENE CASTLE,

America's famed style creator, Design  
Supervisor for Formfit Foundations



"NATURALLY we're using more  
Satin 'Lastex' in Formfit Foundations for Spring,"  
says Irene Castle. "This new material is as delightful  
to the designer as it is to the well-gowned woman.  
It is like modeling in living flesh, inspired by the  
knowledge that your work will be re-created in the  
rounded busts and lovely hip lines of women who  
go swinging along the avenues of America, care-  
free in the consciousness of full charm. And women  
have shown the enthusiasm for Formfit Founda-  
tions of 'Lastex' that they always show for anything  
that brings them beauty without the feeling of re-  
striction. These foundations are the ideal toward  
which women have striven for centuries. They bring  
within the reach of every woman the lines of a sculp-  
tured figure without any look of being corseted."

"Lastex," sparing all shop talk, is the elastic yarn which imparts a permanent and  
washable stretch to any woven or knitted material. It is by grace of "Lastex" that  
women now go slim and content in these fine foundation fabrics that yield so  
easily to fit, yet wield such control over whatever wayward curves may be.

Formfit

FOUNDATIONS

MADE WITH

*Lastex*

REG. U. S. PAT. OFF.

...THE MIRACLE YARN THAT MAKES THINGS FIT





ARTHUR O'NEILL

SETTING, COURTESY OF STEUBEN GLASS

☆ **Black Sweet Pea**—advance spring evening gown designed with the extravagance of a flower study by a modern painter. In crisp taffeta which springs out in petals from the low square décolletage in back.



ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET



Wherever You're Headed...



**YOU'RE SMARTLY  
HATTED IN A  
DUNLAP...**



● Designed for people who go places and smart wherever they go, in town or country, here and abroad. In white, pastels and all the darker shades. Right: Dunlap *Park Avenue*, Felt or Panama, \$7.50. Left: Dunlap *Wanderer*, Felt or Baku, \$10.00.



**BEST & CO.** are exclusive agents for Dunlap Women's Hats in New York City and Miami, Florida  
In San Francisco, O'Connor, Moffat & Co.  
In Cincinnati, The Lawton Company

**DUNLAP & CO., INC.**

AUTHORIZED AGENTS IN PRINCIPAL CITIES—PRICES SLIGHTLY HIGHER IN CANADA



# B. ALTMAN & CO.



**city spring . . . with a distin-**

**guished costume from the Specialty Shop**

**. . . a simple, black dress of imported wool**

**in a lovely weave, with a bit of white at the**

**throat and ancient-looking coin buckles**

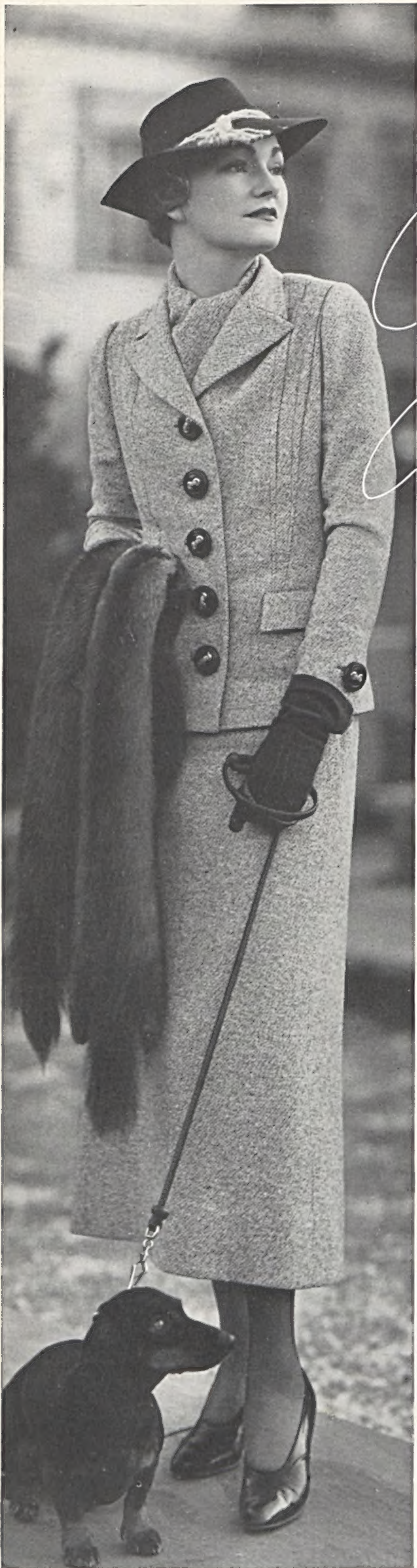
**for accents. Its matching fingertip cape**

**is sleekly banded with Chinese lamb.**

**155.00**

**specialty shop—third floor**





**TWO IS A  
WARDROBE  
IF THEY'RE**

*Golflex*

(left) For 'round the town or 'round the world, this man-tailored suit is travel-worthy. The trim jacket has a new shoulder treatment with tucks running down front and back. Belted at the back. The leather buttons are put on with a twist of fabric. British-looking tweed in brown, blue, or gray. Sizes 14 to 42. **\$29.75**

(right) If you were to be cast upon an island, say the Isle of Manhattan, with but one dress, this should be the dress. For that dressy-tailored look, you couldn't do better. Promenade crepe of *spunnit* yarn, double-breasted with pleated white-crepe gilet. Bright navy, Marina aqua, pimento, or black. Sizes 14 to 42, **\$25.00**

HATS BY JOHN-FREDERICS  
FURS BY GUNTHER  
PHOTOS BY GOOLD AT THE  
BRITISH EMPIRE EXHIBITION,  
ROCKEFELLER CENTER.

**AT THE TAILORED WOMAN  
AND BEST & CO.,  
NEW YORK,  
AND SMARTEST SHOPS  
EVERYWHERE**







*on the dial for all days*  
**PROMENADE PRINTS**

DAYS are getting longer—all the better for you to enjoy three types of fresh print frock. And this new Marshall Field collection of pure-dye crepes is patterned for that very pleasure. There are day designs, late afternoon florals, and “full blooms” for evening as brilliant as any occasion on which you might wear them. A series of mannikins called “Beau-debs” has been developed to show you how each print will appear, draped on the figure. Ready now in the stores mentioned below and at many others across the country. Marshall Field & Company, Manufacturers, Chicago, New York, Paris

**Silks Beau Monde**

James McCreery & Co., New York  
Marshall Field & Co. . . . Chicago  
Lansburghs & Bros., Washington  
Joseph Horne Co. . . . Pittsburgh  
The Halle Brothers Co., Cleveland  
H. & S. Brown Co., Cincinnati

J. L. Hudson Co. . . . . Detroit  
Famous & Barr . . . . . St. Louis  
Denver Dry Goods Co. . . . Denver  
Bullock's . . . . . Los Angeles  
Frederick & Nelson . . . . Seattle  
Harrod's . . . . . London



HAPPIER THE FACE...



The Charmed Circle



of VITALITY

● Freedom from "foot-fag," keeping your face happier and giving grace to your figure, lies in the CHARMED CIRCLE of Vitality Health Shoes.

## WITH FEET FREED FROM "foot-fag"

WHEN you spend time and thought to beautify your face and improve your figure, do you let shoes spoil the picture? Not in style, but in the effect that "foot-fag" may have on you—tightening your face and giving your posture a dispirited slump. To prevent this, Vitality Shoes are scientifically designed to conform to the foot's natural lines, and give the support needed for easy poise and grace. Yet to look at their lovely styling you wouldn't suspect that they had any other mission in life than to be beautiful. Consider their prices and then make up your mind to *walk with Vitality*.

VITALITY SHOE COMPANY, . . . ST. LOUIS  
Division of International Shoe Co.



# VITALITY

health shoes



BERNICE



PHYLLIS



\$6.00 \$6.75  
and 6.25

GILDA



ARLINE



SIZES 2 TO 11 , , WIDTHS AAAA TO EEE





### **Simplicity for Spring**

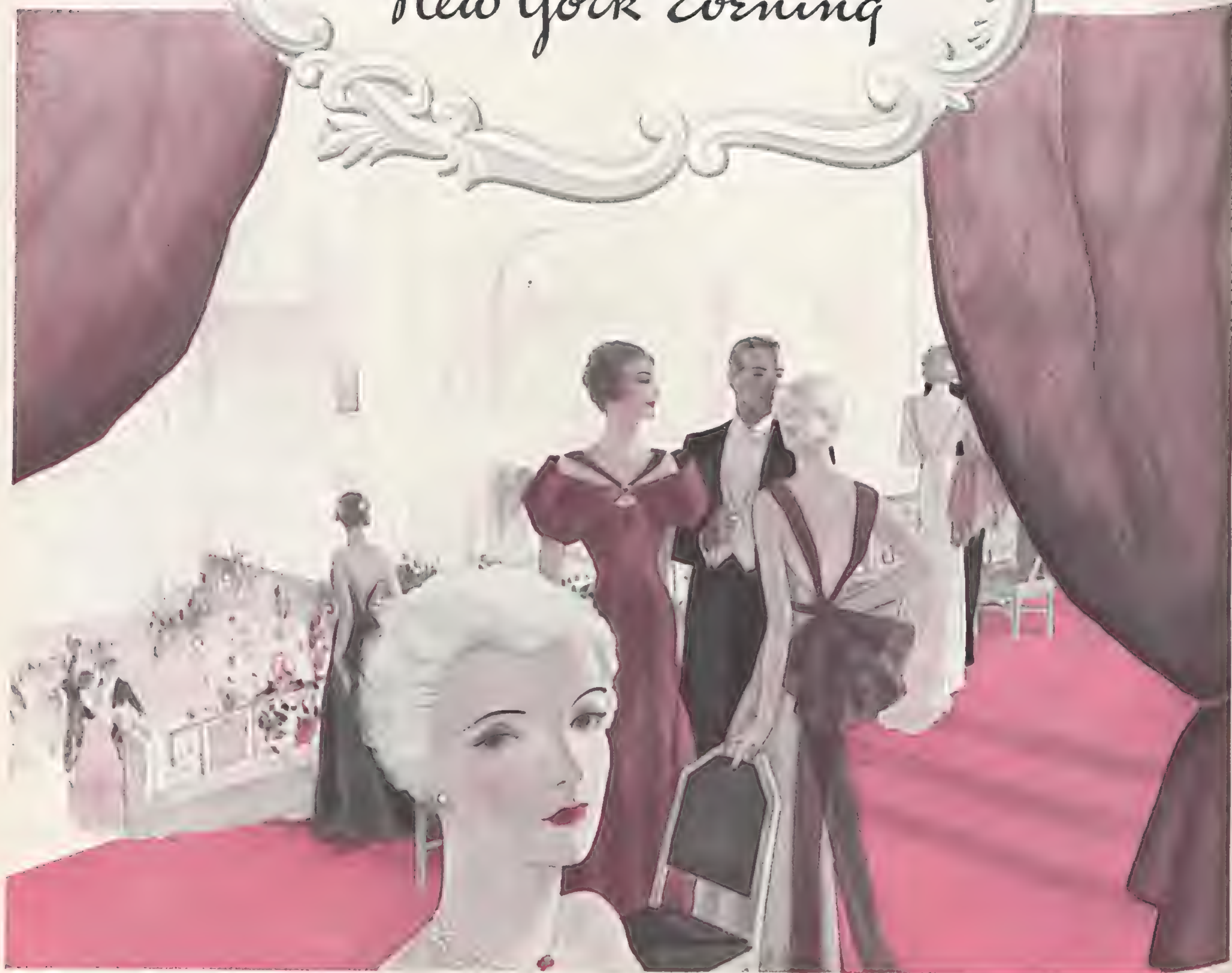
Women who like tailored clothes will delight in the new Spring mode. It is one of simple elegance which must depend almost entirely upon fabrics . . . fabrics which tailor deftly and hold their smart lines always. This is why Forstmann Woolens are so essential in today's mode. For these

are the famous woolens that are designed for beauty . . . made for wear. Above are two Spring costumes: a *Corsair* blue coat and a suit in a jewel-like *Forstone* blue. At leading stores . . . in costumes and by the yard. Forstmann Woolen Co., Passaic, N.J. Sales Office, Empire State Building, N.Y.C.

# *Forstmann Woolens*



# Prelude to a New York Evening



■ In Manhattan, evening begins in the afternoon . . . at Dorothy Gray's on Fifth Avenue.

Here come the loveliest women of New York, for a priceless hour of rest and relaxation. Here they sink into downy chairs, to revel in a luxurious facial . . . to have youth and freshness brought back to weary skins, sparkle to tired eyes. And here the skilled fingers of Dorothy Gray's operators give each client the personal make-up that accents her individual beauty.

When the lights come on, you see these same women, radiant, young, gay . . . dining

at The Waldorf . . . dancing at smart clubs . . . critically observant at Broadway first nights . . . going from party to party until dawn. Each cared for individually by Dorothy Gray . . . the women who have made Manhattan famous.

Do you know that you can give yourself the same glamorous make-up that Dorothy Gray's loveliest patrons have?

*Dorothy Gray Make-up Foundation Cream, to give a satin-soft finish. White, natural, rachel . . . \$1. Dorothy Gray Matched Rouge and Lipstick, eight true shades. Compact Rouge, \$1 . . . Cream Rouge, \$1.25 . . . Lipsticks, \$1.*

*Dorothy Gray Salon Face Powder, downy-smooth. In perfect complexion shades . . . 2 sizes, \$1 and \$3. New! Dorothy Gray Continental Compact, wafer-thin, smart two-toned gold finish . . . Double, \$3; Triple, \$3.50.*

Just ask at your favorite shop for Dorothy Gray's "Salon Make-up" preparations. Also, get free booklet, "How to Use the New Make-up."

© 1934, Dorothy Gray

## Dorothy Gray

Salons in 683 Fifth Ave., New York  
Los Angeles · Chicago · Denver · Atlanta · Washington  
Boston · Milwaukee · Paris · Brussels · Amsterdam



# Biscuit Sheer



*Carolyn*

**MODES—COLOR COCKTAIL**—bright, soft color to flaunt gray winter! That's Malibu, the new biscuit sheer woven by Ricker in Du Pont Rayon. Du Pont makes rayon so glorious. Malibu is slender and gay • Left adds a taffeta beau jabot, 16.95 • Center revels in soft shirt lines, 16.95. Right is flirtatious with pique bow weskit, 19.95. Sizes 12 to 20. Sold exclusively in one store in a city from coast to coast. For the name of the store in your city, write Carolyn Modes, 128 West 31st Street, New York City



*Crepe Malibu woven in Du Pont-Rayon*



*Silk*

Springtime finds its perfect expression in the beauty of Silk.

Inspiring in its loveliness—flattering in its subtleties

—silk alone gives the poise and assurance which come

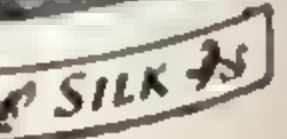
from wearing the finest fabric the looms of the world can weave.

*Silk crepe in vivid black and white.. with accents of sleek black silk satin..and with a flash of coquetry in the graceful little cape*



VON HORN

Look for the International Silk Guild label on pure silk

 SILK





**BEAUTY BENDS HER KNEE**...in Gordon Ne-Flex stockings without a worry. For the dainty **LASTEX** mesh above the knee acts as a perfect shock-absorber, taking all strain away from the silken threads below, giving you new comfort, economy and beauty...Ne-Flex can be purchased in all weights, in the season's best colors...at leading retailers throughout the country. *Other Gordon Styles Retail from 79¢ to \$1.35.*

**BROWN DURRELL COMPANY • NEW YORK • BOSTON**

**Gordon**  
**NE-FLEX**

PART OF GORDON'S  
DISTINGUISHED HOSIERY SERVICE



# The Dress of the Month



FABRIC BY SCHWARZENBACH HUBER

DUPONT  
RAYON  
**ACELE**  
Reg. U. S. Pat. Off.

## LISBETH'S INSPIRATION FOR THE DRESS OF THE MONTH\*—MONOCHEX OF "ACELE"

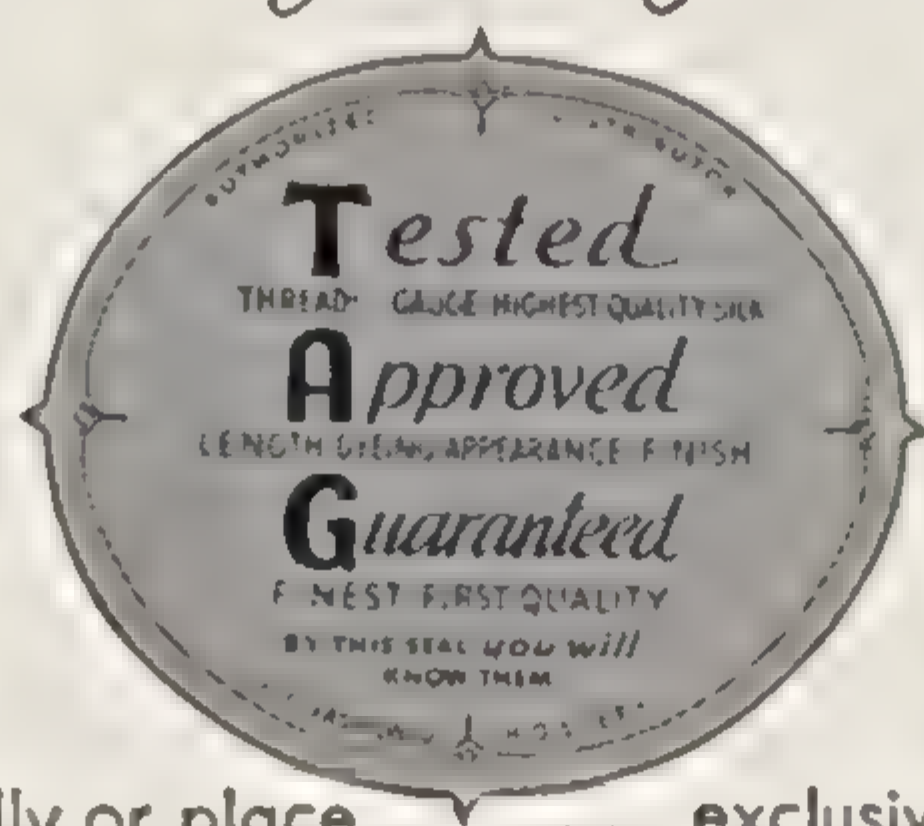
A new shadow check crepe, crisply soft, woven of "Acele," the luxury yarn of fashion. Its firm-bodied, mossy texture fits into the advance Spring picture of fine dressmaker tailoring in a truly superb manner . . . Slim as a daffodil stem—this three-piece suit. The hip-length jacket, with its nipped-in waist, blouse of contrasting color and slender, straight skirt, is a flattering contribution to Spring 1935. Navy with light blue and black or brown with dusty pink, \$29.75. Your favorite shop probably has it. If not, write KANE-WEILL, 498 Seventh Avenue, New York.

\*REG.





*Lovely legs are going alphabetical  
as lovely ladies seek the Golden Seal...*



No longer need you buy silk stockings blindly or place dependence in a hosiery name that doesn't always mean the same degree of quality and serviceability. Merely look for the Golden Seal of Quality on every pair of lovely T-A-G stockings and you, too, will discover that T-A-G is truly the alphabetical symbol of a New Deal for hosiery buyers.

For this important little T-A-G seal is affixed by the authority of the famous, impartial Better Fabrics Testing Bureau. It is your visible assurance that T-A-G silk stockings are certified—that they have passed in every detail the Bureau's rigid tests for quality, workmanship and wear.

Of course, your own eyes will confirm the fact that T-A-G are made by true craftsmen, with a long, proud record of uncompromising adherence to the highest quality standards. There's the smooth, rich texture of bewitching T-A-G chiffons . . . their phantom sheerness

. . . exclusive SHADO-CLEER finish . . . authentic, modish colors . . . and flawless, flattering fit. There's the honest sizing and marking, too, as well as the unskimped length and the ingenious reinforcements at vital points of wear.

And what a thrill you'll get when you spy the little Golden Seal and realize that your first choice for beauty is the last word in ultimate economy. For, whatever styles you choose, this important little seal of Quality assures you that they have been TESTED for gauge, thread and size, APPROVED for appearance and finish, and GUARANTEED to be first quality throughout.

T-A-G are offered at the better stores in a wide range of styles—chiffons and service weights—and are priced from 85c to \$1.65.

SCHUYLKILL VALLEY MILLS, Inc.

Empire State Building, New York  
Spring City, Penna.

**T-A-G** *the Certified Silk Hosiery*





## Six African Stories

Tales of Douekue, Bobo Dialassou, Konakry

By **WILLIAM SEABROOK**

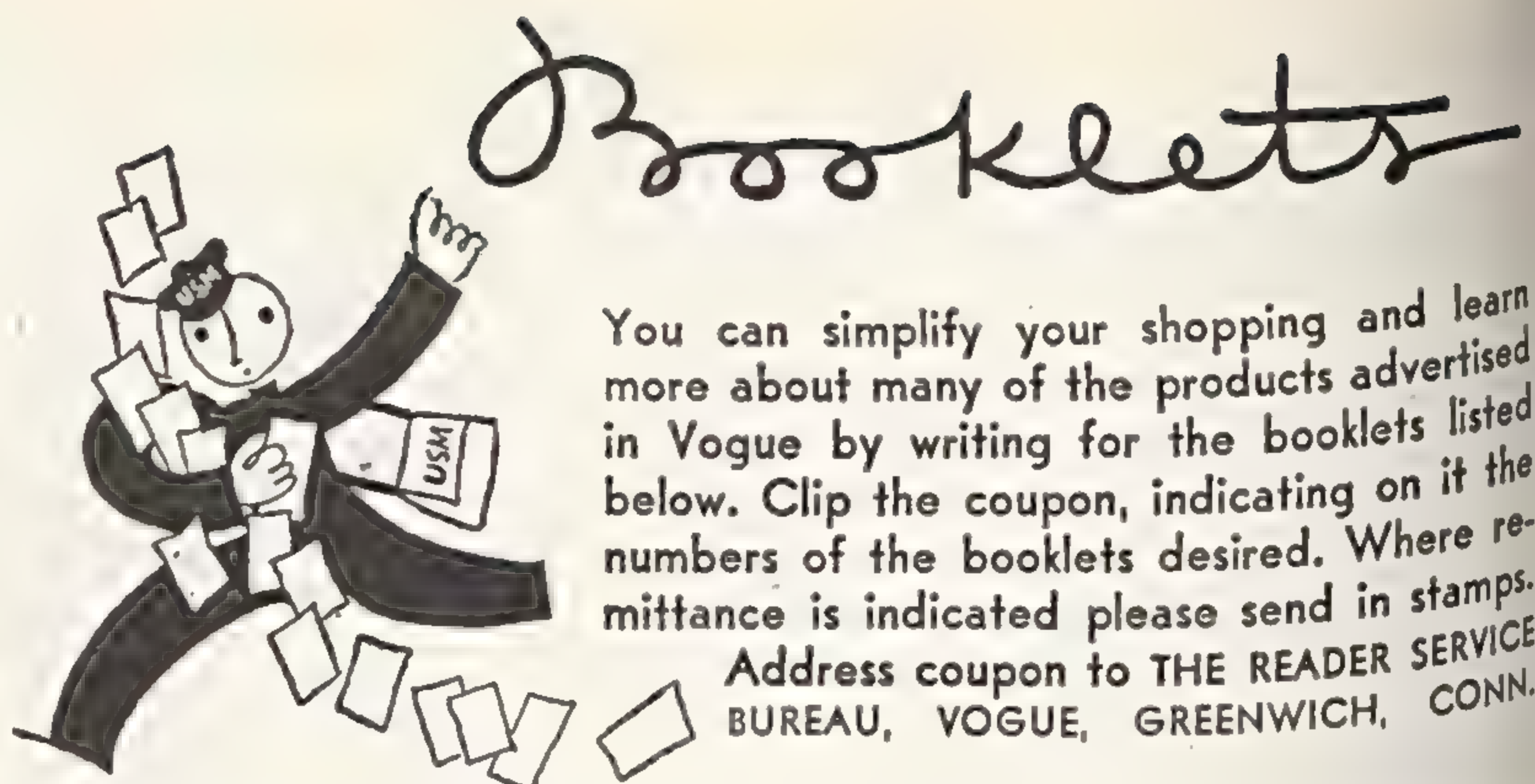
Author of "The White Monk of Timbuctoo"

Every month in

## VANITY FAIR

Africa in action . . . The Dark Continent lit up in story form. Romance . . . frightening half truths . . . tales of witchcraft and terror. . . .

Story No. 1, "The French Doll of Douekue", appears in this issue of Vanity Fair. Tellingly illustrated by Miguel Covarrubias.



You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps.

Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

For your Vanity For your Wardrobe

**177. HOUBIGANT.** "Dull Finish Make-Up" is a free booklet that describes the Houbigant rouges and powders to use for the make-up with the dull finish. HOUBIGANT SALES CORPORATION, 539 WEST 45TH STREET, NEW YORK.

**178. HARRIET HUBBARD AYER** has prepared a special booklet, "Beauty Under Twenty," that gives the essentials for the care of the skin, hair, and hands, with "Do's" and "Don'ts" that help to create an attractive appearance. HARRIET HUBBARD AYER, 323 EAST 34TH STREET, NEW YORK.

**179. ELIZABETH ARDEN.** "Beauty for the Busy Woman," as its name implies, is a booklet especially prepared for the woman whose time is taken up by social or business engagements, and who will welcome the simple, helpful explanations of treatments for the needs of her skin that this little book gives. It also tells the correct way to apply make-up. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK.

**180. ROSE LAIRD** offers, on request, the booklet, "This Way to Loveliness," that gives not only excellent information for caring for your skin, hair, and hands, but is illustrated with little sketches so that you can easily follow the directions. ROSE LAIRD, 785 FIFTH AVENUE, NEW YORK.

**181. LADY LILLIAN Nail Polish.** You may have free samples of polish in any of the following shades: Colourless, Natural, Rose, Coral, Medium, Geranium Lake, Deep, Crimson Lake, or Venetian Red (check your preference); or samples of Lady Lillian Polish Remover, Cuticle Remover, or Cuticle Oil. There's also a free booklet on the care of the nails. NORTHEASTERN LABORATORIES, INC., 1140 WASHINGTON STREET, BOSTON, MASS.

**182. PRIMROSE HOUSE.** Booklet, "Here Dwells Youth," describes these preparations and gives complete directions for home use. PRIMROSE HOUSE, 595 FIFTH AVENUE, NEW YORK.

**183. STRANZIT Hair Brush.** "Glamour in Your Hair," is a booklet describing this hair brush and telling how to give yourself treatments with it—with some helpful hints about hair beauty. PROPHYLACTIC BRUSH CO., FLORENCE, MASS.

**184. INTERNATIONAL SILVER.** Illustrated booklet, "So You're Going to Give a Buffet Party?", tells about the silver for your party and suggests dishes and menus. INTERNATIONAL SILVER CO., MERIDEN, CONN.

**185. PEPPERELL FABRICS.** "Lady Pepperell's Thrift Book" gives helpful information about materials and the buying and laundering of household linens. PEPPERELL MFG. CO., 160 STATE STREET, BOSTON, MASS.

**186. HAWAIIAN PINEAPPLE.** "Morning, Noon, and Night" gives uses for pineapple and pineapple juice for everything from appetizer through the entire course dinner. HAWAIIAN PINEAPPLE CO., 215 MARKET STREET, SAN FRANCISCO.

**187. ALMA ARCHER** has a booklet called "The Secrets of Smartness." It includes a personal style test, so that you can check yourself on your clothes. Free copy on request. ALMA ARCHER, STUDIO 41, 628 FIFTH AVENUE, NEW YORK.

**188. LASTEX.** Booklets on "The Miracle Yarn that Makes Things Fit," about Lastex and how it is used in materials and garments. 1790 BROADWAY, NEW YORK.

**189. McCUTCHEON.** Samples of fabrics for your next dresses will be sent free, on request. Specify the type of material you would like. McCUTCHEON, FIFTH AVENUE AT 49TH STREET, NEW YORK.

**190. EVERFAST FABRICS.** Samples of fabrics for resort clothes may be had, free, on request. N. ERLANGER, BLUMGART, 354 FOURTH AVENUE, NEW YORK.

**191. FORTNUM AND MASON.** A booklet about imported sweaters, with sketches of various styles; and other sportswear sold by this house. FORTNUM AND MASON, 697 MADISON AVENUE, NEW YORK.

**192. SHOE CRAFT**—fitting the narrow foot and heel. Sizes to 11. Widths AAAAA to C. A style folder will be sent you, free, on request. SHOE CRAFT, 714 FIFTH AVENUE, NEW YORK.

**193. "FLEXEES."** Foundation garments of Lastex, featuring "Twin-Control." Free style booklet sent on request. ARTISTIC BRASSIERE CO., 37 WEST 37TH STREET, NEW YORK.

**194. MAIDEN FORM BRASSIERES.** Style booklet sent on request. MAIDEN FORM BRASSIERE COMPANY, 245 FIFTH AVENUE, NEW YORK.

**195. GANTNER Banda-Wikies and Swim Suits.** An illustrated style folder, with prices, will be sent at your request. GANTNER & MATERN COMPANY, 1410 BROADWAY, NEW YORK.

**196. WALK-OVER SHOES.** The makers of these quality shoes have a booklet, "Your Foot Health," that gives excellent information on the care of the feet, including corrective exercises and a special section on the care of children's feet. GEO. E. KEITH COMPANY, CAMPELLO, BROCKTON, MASS.

For your Household For your Travels

**197. CUNARD LINE.** "Sunshine Here We Come" is a booklet about the "Gala trips on Gala Ships" made by Cunard and White Star to Bermuda, Nassau, the West Indies, Panama and South America. Separate short cruises, with itineraries, are outlined. CUNARD STEAMSHIP CO., LTD., 25 BROADWAY, N. Y.

**198. FRENCH LINE.** "Winter Cruises to the West Indies" is a booklet describing French Line cruises, accommodations, and special trips. FRENCH LINE, 19 STATE ST., N. Y.

**199. ARIZONA** and the interesting, historic things to see there are described and illustrated in booklets sent out by the PHOENIX ARIZONA CHAMBER OF COMMERCE, PHOENIX, ARIZONA.

VOGUE READER SERVICE BUREAU • GREENWICH, CONNECTICUT

Please have sent to me the booklets numbered \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# Sheer Comfort

IN McCALLUM'S NEW *Action-Top*\*

\$1<sup>15</sup>/<sub>100</sub>

Sizes: 8½ to 12


Here's a stocking with an improved self-adjusting ACTION-TOP that eases both garter and budget strain. The knitted-in "stretch" is pure fresh silk, with a natural elasticity that lasts the life of the stocking. The stocking itself, in the well-known McCallum tradition, is a masterpiece of flattery and sheer satisfaction.

Stockings by McCallum

85¢ to \$2.95

\*REGISTERED





*Distingue*  
The  
**CARLYLE**


MADISON AVENUE at 76th ST.  
NEW YORK  
Rhineclander 4-1600

A Residential Hotel with a  
distinguished Restaurant and Bar

ONE TO TEN ROOMS  
Furnished or Unfurnished

Midtown Office  
DOUGLAS L. ELLIMAN CO. INC.  
AGENT  
15 East 49th Street Plaza 3-9200

**VALLEY OF THE SUN**



**LIVE  
OUTDOORS  
EVERY DAY**

IN THIS  
*Warm Dry Climate*

Come Now—to this NEW WINTER VACATION LAND comprising Phoenix, Tempe, Mesa, Chandler, Glendale, Buckeye and Wickenburg. Cosmopolitan hotels—distinctive desert inns—dude ranches—bungalows or luxurious homes. Moderate living costs and all conceivable types of accommodations.

Five all-grass, sporty golf courses—scenes of thrilling tournament play—riding, horse shows—rodeos, fast polo—motoring—fishing—hunting—smart shops—date palms—orange and grapefruit groves—colorful deserts and a million square miles of sunshine in this VALLEY OF THE SUN. It will be a pleasure for us to make reservations for you—meet your train—and be of every possible assistance in getting you comfortably located and seeing that you enjoy a delightful winter's vacation.

Special rates now effective on Rock Island—  
Southern Pacific and Santa Fe Lines

**Phoenix**  
CHAMBER OF COMMERCE  
212-F Calle del Sol

Please send me attractive free literature and booklets

Name \_\_\_\_\_

Address \_\_\_\_\_

**ARIZONA**

# VOGUE travelog

## ARIZONA

### Chandler

San Marcos. Bungalows. Finest climate. Best clientele, unexcelled cuisine. Golf, riding. 20 miles from Phoenix. Moderate rates, American Plan.

### Litchfield Park

The Wigwam. Distinguished Inn & attractive bungalows in glorious desert setting near Phoenix. Golf, ride, relax. Rates from \$8. Amer. Plan. Bklt.

### Phoenix

Westward Ho Hotel. Newest and largest. In Heart of Arizona's Sunshine. Unexcelled cuisine. Modern comforts. Sport and social activities. Reasonable rates.

### Tucson

Arizona Inn. Arizona's foremost Resort Hotel. Exclusive clientele. Charming Garden Homes. Every room has bath and sunporch. Bklt. L. R. Howard, Mgr.

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible Rates.

## CALIFORNIA

### Arrowhead Springs

Arrowhead Springs Hotel. All sports. Reasonable rates. New health rewards your visit in this restful, charming, modern Spa.

### Beverly Hills

Beverly Hills Hotel & Bungalows. Mid the quiet and beauty of Beverly, twenty minutes from Los Angeles. Featuring a One, Two, or Three Meal Plan.

### Santa Barbara

Santa Barbara Biltmore. Outstanding resort & hotel. All sports. Incomparable scenery. On seashore, sheltered by mountains. American Plan, \$9.00 up.

### Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10 to \$12.

## COLORADO

### Colorado Springs

The Broadmoor. At the foot of Pike's Peak. The aristocrat of Resort Hotels. Fireproof. Open all year. Golf, swimming, skeet, polo, horseback, skiing.

## DISTRICT OF COLUMBIA

### Washington

Annapolis Hotel. 400 outside rooms, 400 baths. Close to shopping district and Government Bldgs. From \$2.50 single; \$4. double. H. H. Cummings, Mgr.

The Raleigh Hotel. New management. Across Pennsylvania Ave. from new Government Buildings. All rooms with tub & shower. \$3. one, \$5.-\$8. two, E. P.

The Willard Hotel. For comfort, distinction and convenience for as long as you are in Washington. \$4. one, \$6. two up.

## FLORIDA

### Bradenton

Hotel Manatee River. Fireproof. Modern. Hotel rooms and complete housekeeping apartments. Moderate rates. Golf, hunting, fishing and other sports.

### Dunedin

The Fenway. Directly on Clearwater Bay and Gulf. Golf, boating, fishing, bathing. 116 rooms and baths. Modern. American Plan. C. Townsend Scanlan, Mgr.

### Florence Villa

The Florence Villa. On suburban lake shores of Winter Haven, 125 rooms with bath, steam-heated, music, golf, fishing. Am. \$6.-\$10. Dec.-April. Bklt.

### Punta Gorda

Charlotte Harbor Hotel. One of Florida's finest. On Gulf. Bathing, golf, quail, fishing. \$5. up, with meals. Write, or phone N. Y. Office, Wisc. 7-2000.

### St. Petersburg

Jungle Hotel. Famous Jungle Golf Course, first tee at the door. Country Club atmosphere. American Plan. Booklet on request. John F. Hynes, Manager.

Soreno Hotel. On Tampa Bay. Modern, fireproof. 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

Vinoy Park Hotel. On glorious Tampa Bay. Sun-bathing. . . . Every recreational feature. Booklet. Clement Kennedy, Managing Director.

### Sebring—On the Ridge

Kenilworth Lodge. With own championship golf course, 6408 yards, at the door. Pure soft water. Steam heat, sprinkler system, elevator, etc. Booklet.

### Winter Park

Seminole Hotel. Offers the discriminating a winter home of true quality and comfort at attractive prices. Superb location. Splendid golf. Booklet.

## GEORGIA

### Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from \$3.00.

## FLORIDA WEST COAST

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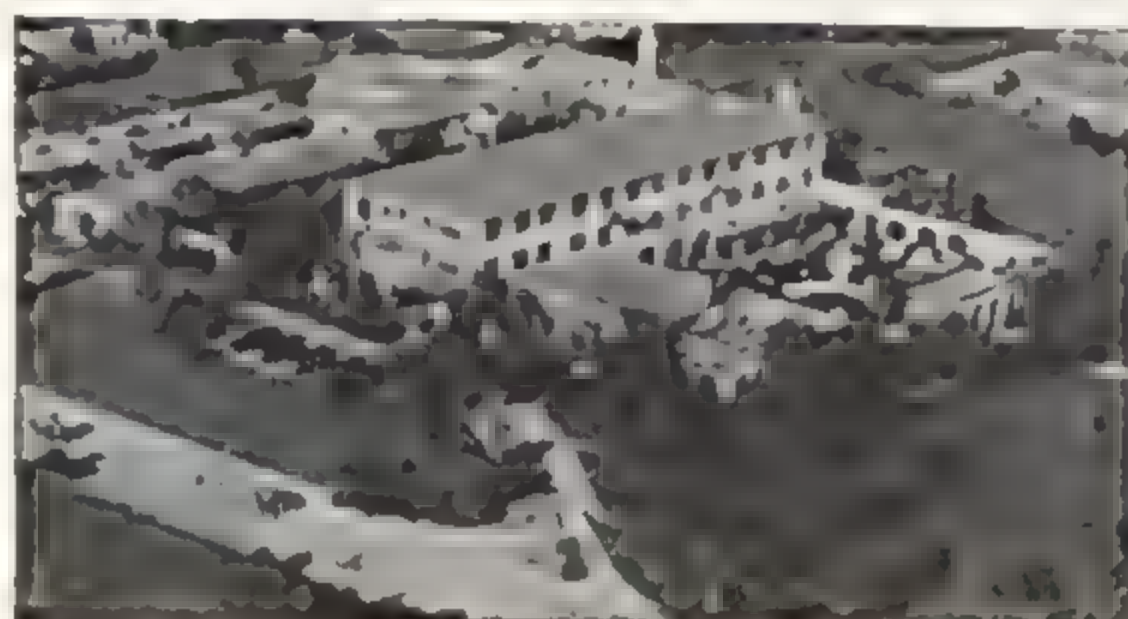
## JUST TO KEEP POSTED

POLO: High Goal Pacific Coast Open Championship, Midwick Polo Field, California, February 11 to 25.

WINTER CARNIVALS: Dartmouth College Carnival, Hanover, New Hampshire, February 8 and 9. Banff Winter Carnival, Banff, Alberta, February 14 through 17.

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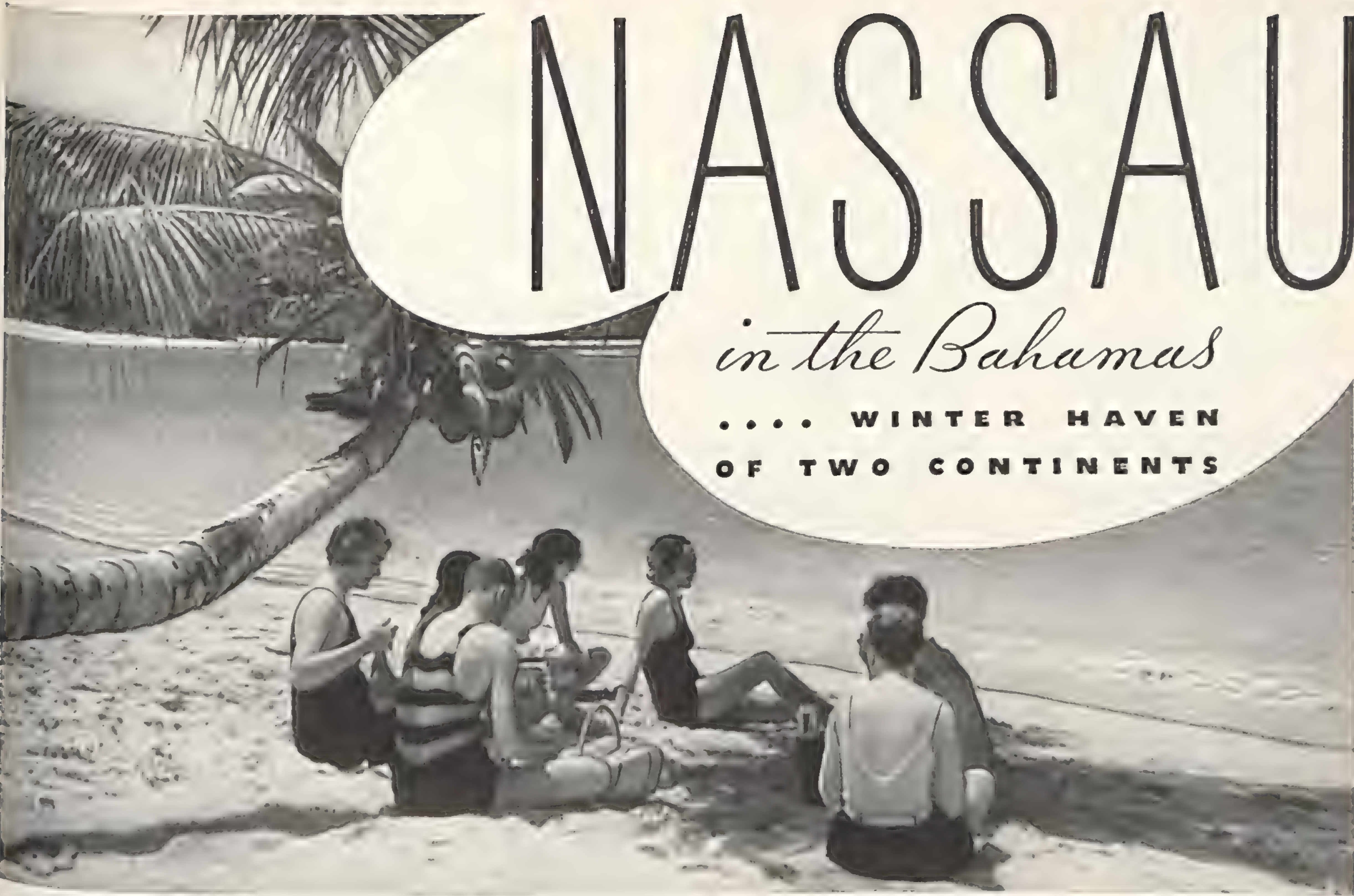
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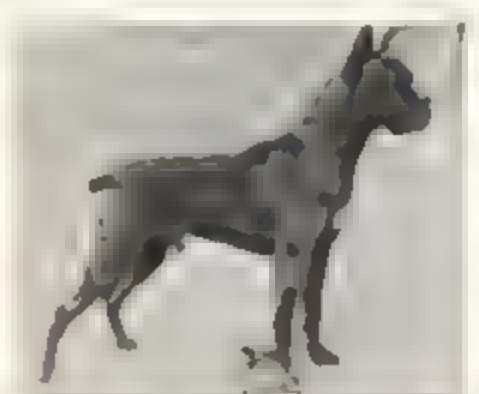
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## Old Smoothie

It won't be news to any Vogue reader that there are fashions in dogs, as well as in clothes—now this breed snatching the headlines, now that. But probably everybody doesn't know that there are sub-fashions, inside breed limits.

Back in the Gay Nineties, a Fox Terrier meant an alert, smooth-coated, clean-limbed little silhouette, backed up with about 18 pounds of dynamite and determination—equally good to take on walks or use in the hunting field. Most of us, old enough to remember those days as children, can also recall when we saw our first "Wire"—and hardly recognized this new gentleman in the fur coat as the same breed we all possessed in his tailored suit.

But times changed, and so did the balance of fashion. Wires rose, and Smooths declined in numbers, till we practically never saw one. Even in England, home of the breed and of the greatest enthusiasts for the Smooth variety, the big Kennels were broken up during the War. It wasn't until 1919 that some of the old guard got together and determined to make a stand for their favorite.

Now the old Smoothie is back—just as if he'd never gone away—and Americans who loved him long ago, together with younger people who hadn't the chance to know him in the years between, are meeting and falling for one of the grandest little dogs ever.

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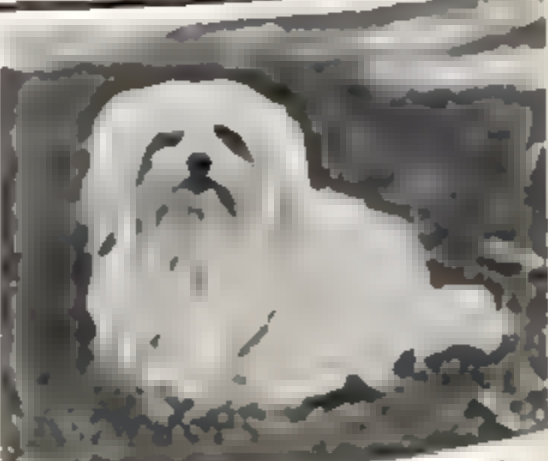
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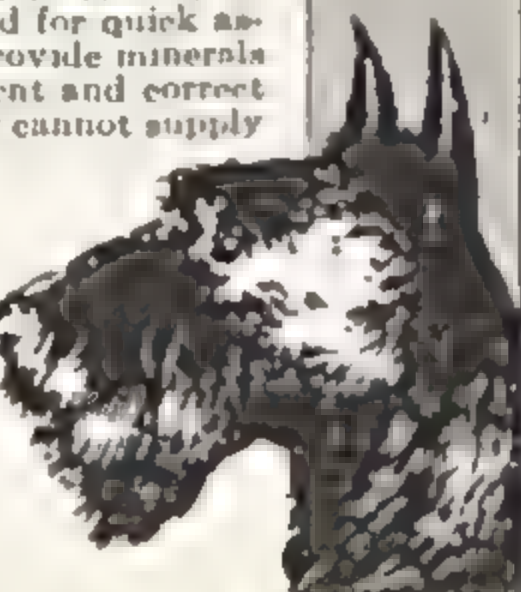
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## Old Smoothie

with his blocky outline, really has the same long, strong, lean head, the same long, back-sloping shoulders and deep, well-sprung ribs as his counterpart, whose anatomy is easier to follow, lacking the cover-all of so much coat. The impression of steel-strung alertness, quivering curiosity about everything in life, arrested motion even when asleep is certainly conveyed much more directly in the stripped-for-action Smooth. But the small dark eyes, so vividly alive, the small, sensitive ears, dropping forward, and those straight, sturdy, tireless legs are the same in both.

However, the Smooth seems to possess one or two real advantages that give him a modern edge over his running mate. He doesn't have to be trimmed—less work and expense. When he sheds, it doesn't show up as much on the rug—less work again. And his summer days don't call for so much panting and solicitude on his owner's part, thanks to his Palm Beach clothes.

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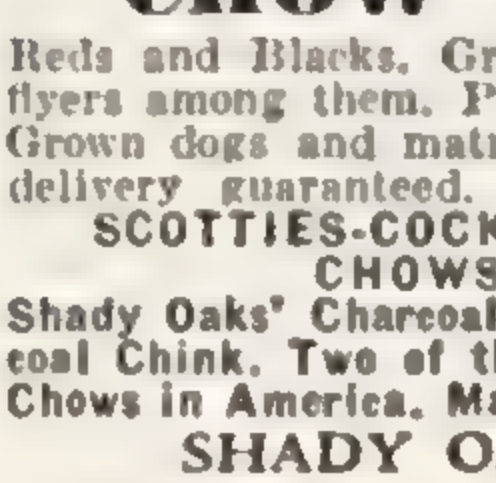
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*Sally Victor*

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# Vogue Covers

## Good living



• It isn't news to tell you that there has been a fad, rather on the increase during the past couple of years, to go back to the "Gay 'Nineties." I say a fad rather than a fashion, for there is a perceptible appreciation of the foibles and the eccentricities of that epoch, but scarcely an understanding of the passion for fine living that was one of the characteristics of that other day, despite all its faults. Even a good deal later, in the youth of the present century, the best was none too good for fastidious tastes.

Whether real discrimination will grow up again, flourish, and take root is a question. Time, not writers, will answer it. To the unprejudiced observer, however, it would appear that only a part of the people are discriminating part of the time.

Outstanding in New York—city of many cafés and places of amusement—are still only a comparatively small number of restaurants where real tradition is upheld. And these rendezvous have been wonderfully patient with us. After going hither and yon and yon and hither, they welcome us as cordially as ever when we return. They serve us more perfectly and with more exquisite dishes than ever before. They display the ultimate in tact and courtesy.

## Where one dines



• I recently asked a friend, rather idly: "Where would you really like best of all to dine to-night, if you had unlimited choice?" Going out of bounds, he replied: "At the Tour d'Argent." He yearned for *canard à la presse*. Well, in ten minutes we were there, nor did we have to go to the banks of the Seine. I led him straight to Park Avenue and Forty-Seventh Street, for that is where all the great dishes of Paris are served. You have guessed, of course, that I refer to the Marguéry. Here is a restaurant which has chic and popularity at any hour of the day, including the cocktail hour. But it serves a dinner that for fine quality could not be better. Merely because it has been on Park Avenue for seventeen years has never made it proud

and haughty. Its only pride is in a personalized, deft, and attentive service—and in the excellence of its food and drink. Did you know that you may have a delightful dinner there for around two and a half dollars? Consider such a menu as the following, chosen at random from many that are typical. Blue points; or perhaps hors-d'œuvres of your own choice, prepared and served in the Parisian way. Then a piping-hot *petite marmite Henry IV*—with a strength and a bouquet all its own. Now *suprême de pintade Tosca*; or *filet mignon sauté*; or a chafing-dish specialty tossed over the flames in front of your table. Vegetables, of course, and a mixed green salad. Lastly, your choice of *entremets*—*profiteroles au chocolat*, if you like; and gloriously hot coffee.

There are ever so many specialties in which the Marguéry excels. If you fancy noodles Bolognese, or *gnocchi*, as they are done in Rome, you have only to ask for them. Consider that there are not alone French and Italian native experts of the cuisine to fulfil your orders, but there is a Hindu to make the curries in the manner *rajah Bengal*; a Russian for the Caucasian specialties—and so on. In fact, it is a simple matter to produce any dish of your whim, and no less than fourteen chefs plus their varied helpers in the kitchen hasten to do your bidding. Your genial host himself, Ercole Marchisio, of international background, supervises in person to see that all is as it should be. It is because of his knowledge and fine tastes that the wine-cellar is so extensive and so excellent. I might add that each day he devises a delicious four-course lunch, with many choices, for only about a dollar-fifty. Quite often, there is your favourite *osso bucco*—none better outside of Italy.

## Change about



• No matter how fascinated audiences may be by the various best entertainers appearing in the glamorous spots around town, astute café managers don't give anybody half a chance to weary of them. Already there is a scintillating star drawing us back again



# the town

and again to the Rainbow Room, on the sixty-fifth floor of the RCA Building, and this star is none other than the beloved Beatrice Lillie. She does her famous ditties both at the dinner and the supper shows each night. Jolly Coburn's orchestra still plays there, Richard Leibert obliges at the organ, and Lydia and Joresco dance most gracefully.

At the Plaza, the place of our well-loved De Marcos is temporarily taken by Medrano and Donna, who are dancing there until they go to Florida some time in February. The pictures have lured the De Marcos to Hollywood, but they'll be back at the Plaza for Easter. You've gathered ere this, of course, how I feel about the Persian Room. It couldn't be nicer.

Eric Correa and his Caribbeans are the new orchestra at the Montclair, where Leota Lane, Señorita Rosita Ortega, and Franco and Francine are in the Continental floor show.

## Brightening the evening



• "Nice girls" are turning to the bright spots and the night-clubs to seek—and find—careers as entertainers. It's nothing more than the modern sensible trend of following

your bent and the flair that you feel in your bones. Eve Symington proved a great success at Place Piquale. Lois Elliman obtained, and still holds, her first engagement at the Club New Yorker.

The Club New Yorker, by the way, has charm. It serves a good lunch at a moderate price, and it's particularly nice for a leisurely dinner or for whiling away an hour later in the evening. Don't fail to hear Miss Elliman. She is just herself, and she is delightful. Seated at the piano, she sings very simply but with unmistakable personality. The New Yorker is at 38 East Fifty-First Street.

Cela Lee is one of the latest to join these well-bred young professionals. I heard her at the Surf Club not long ago, where she is singing as well in French as she does in English. Of course, you know the Surf Club. It's at 42 East Fifty-Second Street, a pleasant place indeed.

## Good old times

• A happy, though cockeyed idea, has been realized to perfection, and if you want to observe it in action, just go to 217 West Fifty-Seventh Street. Sightseers fall off the bus, pedestrians crowd the sidewalk, taxis jam the street in front of The Flying Trapeze. The place was not even finished before some hardy adventurers walked right in and demanded to be served. With admirable good humour, the bar obliged, though the kitchen and the restaurant couldn't. And from then on, the crowds have never forsaken The Flying Trapeze. The location was once that of a riding-academy, and structurally it is still the same—a vast, high, domed place. Probably, only the combination of a swell imagination and the Gallagher management could have tackled it with success. And, within a few weeks, even more rooms on the Fifty-Eighth Street side will have been added, including a beefsteak banquet room for private parties.

To appreciate The Flying Trapeze, I really think you will have to go there. But I can tell you stray bits about it. First, as you enter, you hear the merry orchestra of Freddy Berrens, and presently you perceive that they are seated atop a gigantic and very shiny copper kettle. You see frigid glass cases of lobster and crayfish and what-not. And in the dim, far distance you see a white row of chefs cosily close to the hickory coals. Yes, these are the broiling and grilling specialists. They work *only* over Virginia hickory grills—and can they broil a juicy steak! There are other kitchens beyond, of course, but they don't believe in pampering us with any fanciful cookery. Shellfish, lobster, chicken, steaks, and chops are the specialties of the house. They know all about chowder, and clams or oysters Casino. As a treat, there is perhaps pompano sauté or fillet of sole. And good fresh, green vegetables and such simple desserts as rice pudding, *apfel strudel*, lemon pie, or cheese are rightly considered good enough for anybody. You will be intrigued by the bar. It is very long and has very many bartenders, while the counter itself is one glorious bagatelle board. While you are having your cocktail and chips, you play (if you can make number one (Continued on page 20)



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FIFTH AVENUE • 58th TO 59th STREETS NEW YORK

## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 19)

row). And if you play enough games, and are pretty good, maybe you'll make a quarter or so (to be taken off the bill). The *décor* is befittingly simple: stacks of wine packing-cases on one side; kegs and casks on the other. And panels of a beautiful light wood that turns out to be fire-proof. I think you'll be amused.

### The big show



• New York puts on one continuous show for the entertainment of the in- and out-of-towners. Perhaps, it very nearly succeeds in amusing all of the people all of the time.

Certainly, it is difficult to comprehend how any one could be bored unless he had just made up his mind to be blasé. But who wants to be that—it isn't fun!

Suppose you want a change from the perfectly acceptable, eminently conventional, and very agreeable program of dining at home and then going on to the play (of which there are plenty of excellent ones on the boards). You might, of course, have elaborated that program by extending the evening and taking in a night-club. Peppy's is always a grand place, El Morocco is never out of fashion or popularity, and Place Piquale is another sure choice.

But, to-night, you don't mind if you aren't the chic-est of the chic. You just want to be amused; you are two,

or four, or more who are sufficient unto yourselves, and you don't choose to be kept up late. The procedure is exceedingly simple—go to a music-hall. These theatre-restaurants (there are three good ones now in our midst) are still somewhat of a novelty to Americans, but will doubtless spread and take root in the large cities of the United States before long. After all, what more felicitous way could there be of spending about two and a half hours, and in that length of time efficiently see a variety show in its full length and glory, hear gay music, enjoy a dinner—accompanied, if you like, by cocktails or wines of your selection—, and even dance; and still be home by ten o'clock. As for the dancing, I'd recommend that you watch rather than participate, but far be it from me to stop anybody from getting up on the stage. And let me add that this dinner-show will mercifully relieve you of doing any chatting, if you like.

The newest of these extravagant revues is the "Folies Bergères" at the French Casino. The entrance is on Seventh Avenue, at Fiftieth Street, where the Earl Carroll Theatre used to be. But you'd scarcely recognize that theatre now, for it has been completely redone. Very modern, of course—rose and silver, with new lighting effects. There are sociable small tables where the boxes were, and the floor is built up in the necessary tiers, with small and large tables— (Continued on page 23)



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## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 20)

placed not too awfully close together. For something like the half of a five-dollar bill, you aren't too exacting and maybe you think that you can't possibly have an eatable meal and see a revue besides. But the management of the French Casino has really accomplished this. Indeed, they have thus far kept the waiters sane, so that you are served promptly from the bar and from the kitchen with drinks that are cold and food that is hot. If my eyes did not deceive me, I saw three orchestras while I was there. No, I didn't have three dinners!—but I counted the numbers in the revue, and there were two dozen. Girls, of course, in dazzling unarray. Dancers, singers, acrobats. A graceful ballet. Colourful and elaborate backgrounds. All

with the Continental accent. Of course, these European entertainers have obligingly conformed to the notion that America must be shocked. So they go through their paces, they smile, and they say (in their actions):—"Aren't you shocked?" Once in a while (would it had been oftener), appears that piquantly genial comedian and master of ceremonies, Emile Boreo. That cute trick, Olympe Bradna, very small and very young, puts over her acrobatic dancing, her songs, and, above all, her personality, in a most engaging fashion. And Gloria Gilbert—American with European prowess—is the veritable "human top," as advertised, and leaves the audience dizzier than she is. So go—and don't wait for Aunt Emma's visit for an excuse. "FLANEUSE"





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SAKS FIFTH AVENUE

NEW YORK

CHICAGO



# VOGUE

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FEBRUARY 1, 1935

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HUENÉ, PARIS

A WHITE SAILOR AND A BOLDLY CHECKED TAILLEUR—TWO CLASSICS THAT VOGUE PUTS ON A PEDESTAL FOR SPRING, AS WELL AS ON THE COVER OF THIS ISSUE. ROSE DESCAT MADE THE TOYO HAT, STREAKED WITH RED GROSGRAIN. THE SUIT IS BY THE BRITISH TAILOR, BUSVINE. THE BLOUSE, A BLACK JERSEY POLO SHIRT WITH WHITE CROSS-BARS, IS FROM TURNER AND RUTHERFORD, LONDON; THE PIGSKIN GLOVES ARE FROM HERMÈS, PARIS. BEST IN NEW YORK HAS THE DUNLAP ADAPTATION OF THE HAT

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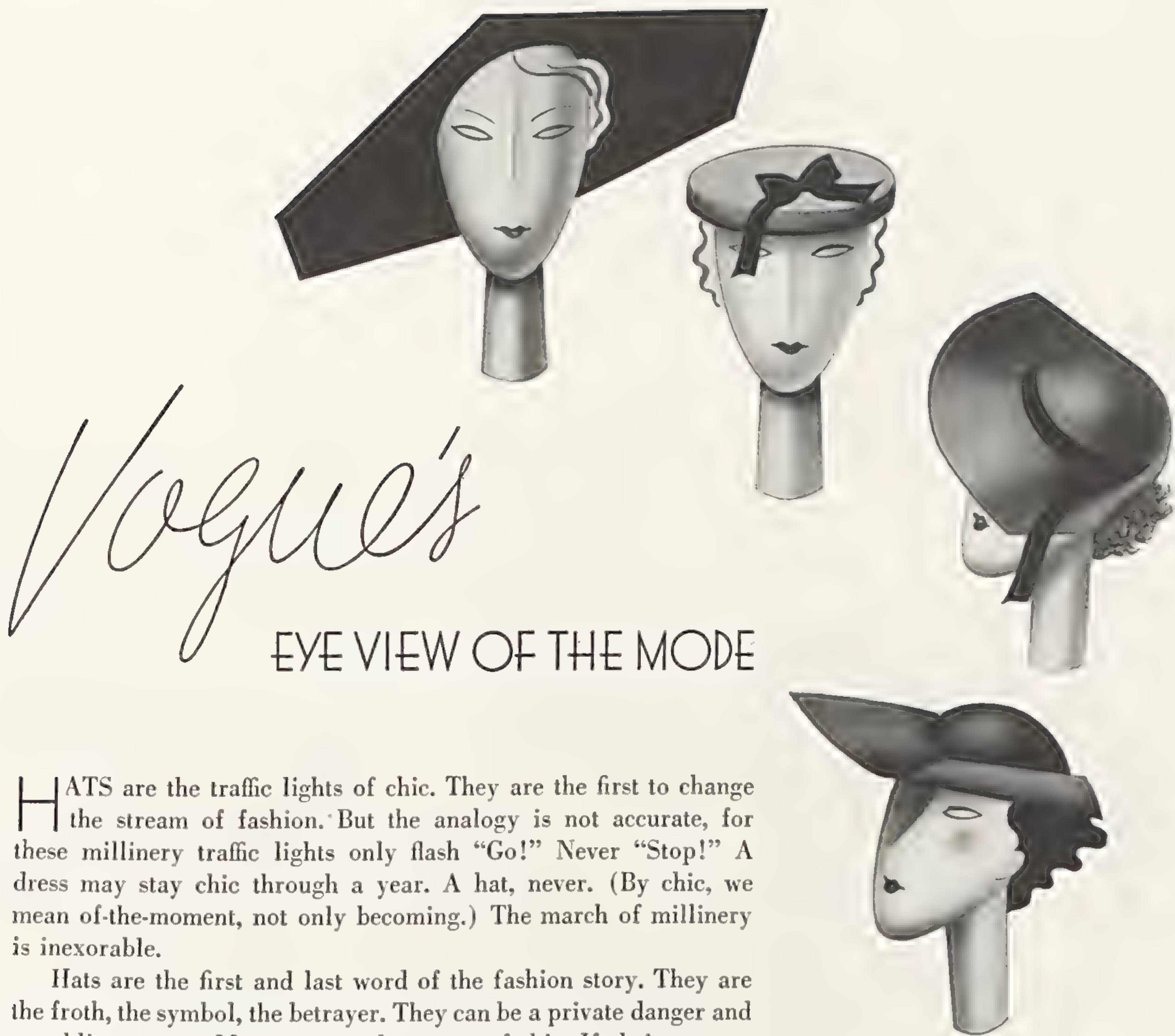


What about a gift for  
uncle Henry's birthday?



A BOTTLE OF "POUR UN HOMME" OF CARON





Vogue's

## EYE VIEW OF THE MODE

HATS are the traffic lights of chic. They are the first to change the stream of fashion. But the analogy is not accurate, for these millinery traffic lights only flash "Go!" Never "Stop!" A dress may stay chic through a year. A hat, never. (By chic, we mean of-the-moment, not only becoming.) The march of millinery is inexorable.

Hats are the first and last word of the fashion story. They are the froth, the symbol, the betrayer. They can be a private danger and a public menace. Men are acutely aware of this. If their women look foolish in hats, they are profoundly miserable. And no wonder. Just as it takes a first-rate fashion artist to know how to draw a hat *rightly* on an imaginary head, so it takes a very fashion-sensitive woman to know how to wear a hat to her advantage.

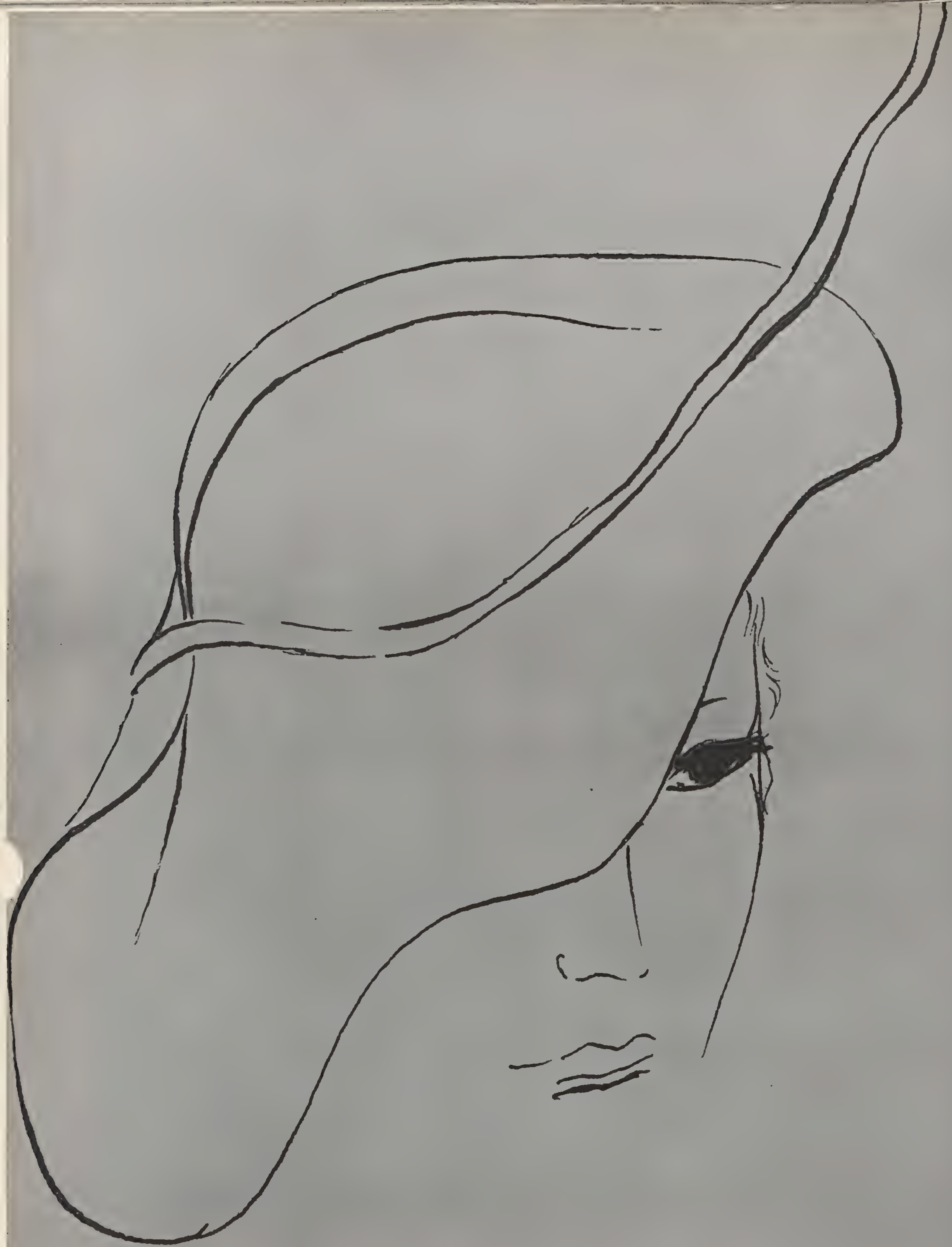
Take the new hats—four trends of which are sketched above. If you have a perfect face, you can wear all of them with honours. If you haven't, watch your step. Don't wear off-the-face hats if your nose is mighty, your forehead furrowed, or your skin dubious. Don't wear pill-boxes or tambourines if your cheeks are very buxom. Don't wear bonnets if you're haggard. And don't wear hats that scoop out a mile in front if your chin slides back into your neck. The result would be too bird-like to be borne.

Above all, have conviction in whatever you wear. Hold your head up. The trouble with a great many women is hat-fear. Hat-lines change so rapidly that a woman can't accustom her eyes to them until their particular fashion reign is over. She either shies from the new slants or wears them with such an obvious air of experiment and apology that she can't help but look foolish.

- Apropos of the gold-miner at the right, French ingenuity has finally produced a *washable* gold thread—impervious to hot water and ordinary soap, and a grand excuse for the new gold-threaded table-linens, sheets, and handkerchiefs now in such favour in Paris.







Rose Descet (Bendel)



# Head First into Spring

**D**OWN with crowns! Forward with brims! Your hat is going to lower its head, this spring, and rush recklessly out in front of you. The brim will thrust itself aggressively into the wind—shoot forward like a nose-dive into the future. Already you see women swinging through the doors of the Crillon and Crémaillère—their hats practically two jumps ahead of them, preceding them like an advance-guard. It looks as if some madcap had been let loose around Paris and tweaked the noses of hats—pulled and yanked and tugged their brims far out in front.

You don't have to pry very deeply to see what's at the bottom of all this. Obviously, there's a trace of poke bonnet lurking at the root, plus a dash of the Regency dandy's headgear. There are bonnets, in fact, in most of the collections. But you have to hand it to the milliners, for these new hats are a decided improvement on those we once wore. They are young and sophisticated and very progressive.

Swallow your cautiousness and try one on. Are you afraid that you'll look perilously as if you had a *canard's* beak or a coal-scuttle on your head? Never fear. Suppose you try Rose Descat's bright green felt hat—providing that you can lay hands on it, for it's such a success that it will probably be snapped up the minute that it gets out of the Customs. It has a medium-wide brim smashed close to the head in back and flaring dramatically out in front. You see it half hiding the Comtesse de La Falaise's blue eyes on page 34. Or try Descat's black felt one—that flirtatious model which the French artist Vertès has put down so amusingly on the opposite page.

Even before we climbed Madame Talbot's stairs, we had a strong hunch that we'd run into the forward *putsch*. All along, hasn't she been championing hats that zoom forward and upward to show your bangs? She didn't let us down. Hat after hat plunged recklessly forward. There was "Coup de Vent," a shiny black straw model, its brim leading you by a nose, its bow projecting even beyond that. And there was "Diagonale," shown in the photograph on page 33, also of shiny black straw with a square prow shoving forward, the two sides folded sharply up to square it off more.

There was a day when squareheads brought down a rain of derision, but the milliners have put an end to that, this year. They've made them so astonishingly attractive, you won't think twice before taking one. Look at the Agnès hat sketched on page 31, made of black felt and called "Avant-Garde." It has a visor-like prow that is as square as a die.

Lucienne of Reboux has her own ideas on the forward rush. She doesn't believe in overstating the case. Mildly, politely, she thrusts slightly forward the brim of a navy-blue straw hat, called "Biplan," and twists a loop of straw over the crown, which also juts forward. And even one of her very small hats—a gob hat with a double-tiered rim—follows the same creed. Wherever you go, hats are headed in that direction. At Suzy's—a green taffeta one with a forward-thrusting prow of corded taffeta. And at Patou's—incidentally, some of the most exciting ones in town are here—daring Panama hats. Black and pastel Panamas, their brims shooting adventurously into the breeze, their sides tacked and pinned up with feathers or piqué bows. Look at the two on pages 32 and 33—everything before and nothing much behind.

Nothing much behind! The sterns of these hats are practically non-existent. If the brim isn't whittled down to almost nothing, it is flattened tight to the crown so that it hugs your skull, or a pie-shaped slice is cut out of it, as you see on Patou's black Panama hat on page 33, or it is hacked squarely off in back. Agnès not only hacks off the brim squarely, but she even squares the back of her shallow crowns.

The downfall of crowns is a certainty—universal, but quite unlamented. In every house, they've toppled from their former dizzy heights. At Suzy, the collapse is sensational. On one of her hats, she unrelentingly banishes all signs of a crown. It's an amusing Spanish model—Spain, no doubt, fostered the uncrowned idea. A thick rondel of straw sits on your head like a tambourine, one-half all of blue straw, the other half of white, the dividing line straight down the centre. Incredible as it sounds, this won't slide into the gutter. Crown or no crown, Suzy stakes her word that it will stay put.

Agnès not only fells her crowns, but she shrinks their girth, until they resemble the delightfully absurd crowns you see on peasant children headed for the village fair. They're gay and silly and far more alluring than we make them sound. There's a reason for these infinitesimal crowns. Agnès explains: anything but a tiny one would be clumsy if you intend to use trimming. And that's one of her big intentions—par example, her navy-blue straw banked with roses. Just to convince you further on the engaging qualities of these crowns, look at the microscopic one on the Breton *canotier* sketched on page 31—the one rolling childishly off your face and banded with red and blue grosgrain ribbon.





Off-the-face hats, by the way, have not perished from the earth. One day, you may hide behind a forward-thrusting brim; and the next, bare your forehead under quite the contrary. Maria Guy is a firm believer in giving you full face value. Her hats sit far back on the head. One, a sort of Russian peasant's head-dress of shiny black straw, even bares a swath of your hair. Another, of blue taffeta, is draped high off the forehead and out into wings at each side. (We show this on page 35.) She has a frenzy, too, for Breton sailors: a lovely one is made of blue taffeta and another is of shiny black straw and has a rose-pink band over the forehead.

Pink—there's a word to seize and let sink deep into your consciousness. It takes no clairvoyant to see a rosy future for spring hats. If you like breaking precedents, sail forth on a fine spring morning in a neat navy-blue suit and a pink hat, pink gloves, and perhaps a pink-and-blue cravat. You can track down the whole attractive group at Talbot's—a coarse, stiffened pink linen hat diving forward, pink gloves of the same fabric, sans the stiffening, and a trim little pink-and-blue grosgrain cravat like a man's four-in-hand. A pink piqué hat is another suggestion we toss your way—to wit: Agnès's "Le Monocle," with its sides rolled up, its brim pitching forward, and its crown and brim squared off in back. Everywhere, there's a note of pink in the air. Reboux even puts two shirred rows of pink grosgrain ribbon around the crown of a Parma-violet sailor hat.

The fate of sailors looks decidedly promising, too. There's a delicious one at Reboux's—a small, straight sailor of shiny black straw that brought down chuckle after chuckle of approval when it appeared. For, branching out from the centre-front were two mile-long feelers that looked for all the world like the enormous feelers of a grinning Cheshire cat. It's called "Moustache," and looks it. (You can see it above, at the right. For the most part, sailors are small or medium in size—the overgrown cart-wheels of last year are conspicuous by their absence, though it wouldn't surprise us to see them wheel back when the sun starts beating mercilessly down on New York asphalt. Taffeta sailors are an innovation at both Suzy's and Reboux's—at the latter house, a nice one of blue taffeta has a wide striped band.

It is said that Princess Marina—buying pill-boxes by the boxful for her trousseau—is partly responsible for keeping little toques on half the heads of Europe. Be that as it may, no one seems willing (Continued on page 92)



REBOUX'S "MOUSTACHE" (ALTMAN)



REBOUX'S "PRINCESS PALEY" (LILLY DACHÉ)

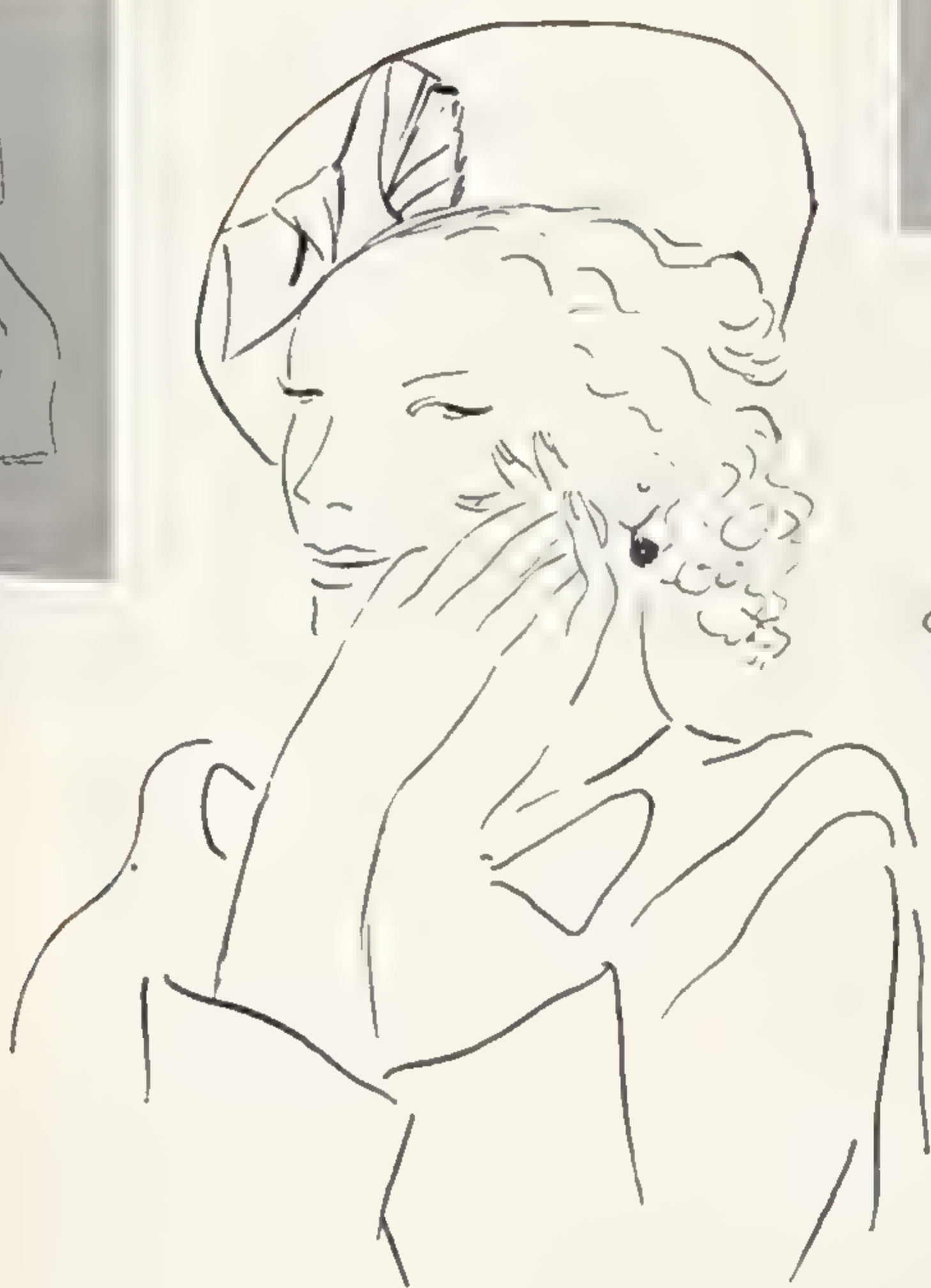




SUZY'S "TAMBOURIN" (FLORENCE REICHMAN)



AGNÈS' "AVANT-GARDE" (BONWIT TELLER)



MARIA GUY'S "BAMBINO" (BERGDORF GOODMAN)



AGNÈS' "JEUNESSE" (BONWIT TELLER)



TALBOT'S "COUP DE VENT" (SALLY VICTOR)

- REBOUX'S "Moustache," over on the opposite page, has enormous cat-whisker feathers on a black liscino straw sailor hat
- REBOUX'S "Princess Paley," at the left, is a shallow black felt pill-box with a larger-than-life yellow canary on one side
- SUZY made the flat Spanish disk up above on this page, like a tambourine, half of black chiffon Panama and half of white
- AGNÈS gave the black felt hat sketched at the upper right a square deal in visors. The hat is shallow and like a skull-cap
- MARIA GUY likes to expose your face, as in the pert navy-blue taffeta Breton sailor just above, which turns up all around
- AGNÈS perches a tiny peasant crown on the blue milan sailor, "Jeunesse," in the centre. The grosgrain band is blue and red
- SUZANNE TALBOT'S "Coup de Vent" is of shiny black straw and Cellophane, with a brim that rushes straight out before you



# BRIMS HEAD INTO THE WIND



PATOU HAT (JAY-THORPE)

HORST, PARIS





TALBOT (SAKS-FIFTH AVENUE)

PATOU yanks a white Panama forward like a newsboy's cap (left) to prove how young these new hats are. There's literally nothing in the rear, and the irregular sides are smashed close to the crown—one being pinned with a huge black patent leather peg. The band is patent leather, too. Alexandrine's suède gloves repeat the white of the hat and the pearl links on the dress from Patou

SUZANNE TALBOT manages the forward thrust (above) with a brim that marches squarely in front of you, sharply turned-up sides, and practically no back at all. This model is of black straw, woven with Cellophane stripes, and it's worn with Maggy Rouff's wool dress that crosses its taffeta jacket in front and with Talbot's white piqué gloves. Vanity mirror from the Marquis de Miromesnil

PATOU shoots another hat forward into the spring breeze. This one (right) is of black Panama, with one side tacked flat to the crown and held fast by a crisp white piqué bow. In back, the brim has been cut away in a deep V-shaped slit. The dress is from Patou, too. It's made of black ribbed wool with pearl links on the shoulder, and you can see it both at the right and on the opposite page



PATOU (MADAME PAULINE, NEW YORK; MARSHALL FIELD, CHICAGO)



# SHADE BROW, SHOW BROW



HORST, PARIS





ROSE DESCAT thrusts the brim of her dramatic green felt hat (shown in three views on the opposite page) so far out in front that, from some angles, your face is nearly hidden. To emphasize the forward push, the back is flattened against the low crown. With this hat, Comtesse de La Falaise wears Georgette Renal's green-and-white tweed suit, with a frilled piqué blouse, and Alexandrine gloves. The hat is from Wanamaker in New York and Philadelphia; the suit from Arthur Falkenstein

MARIA GUY made the hat shown three times on this page—and, quite contrary to the one opposite, it leaves your face entirely in the open and bares your forehead completely. Both hats are chic—the choice is up to you. Navy-blue taffeta is the material of this one, draped and swirled into spreading wings at the sides. Note, again, that the crown has toppled to normalcy, as in so many hats of the new Paris mode. Note, too, the becoming line given by the width. You can get this from Best



# Coast to Coast



SAKS-FIFTH AVENUE, NEW YORK; RANSOHOFFS, SAN FRANCISCO



PHOTOGRAPHS BY TONI FRISSELL



GERVAIS, NEW YORK; I. MAGNIN, CALIFORNIA





FORTNUM AND MASON, NEW YORK; RANSOHOFFS, SAN FRANCISCO



FORTNUM AND MASON; RANSOHOFFS, SAN FRANCISCO



BONWIT TELLER, NEW YORK; I. MAGNIN, CALIFORNIA

- (Opposite page, far left): This perfect traveling suit of raspberry-red wool has a beige-and-red dotted linen blouse. The beige felt hat with red suède tips is from Florence Reichman
- The black wool dress (left) has a bolero outlined with white piqué and a piqué tie. White straw and black felt hat; Sally Victor
- The brown-and-white plaid suit above is of Linton's linen tweed—cool and new. White hog-skin gloves and linen hat; Fortnum and Mason
- The soft apricot tweed suit (right, above) has four pockets on the jacket and a separate waistcoat of rough white linen
- (Right): An evening dress of white silk mar-kanza has black flowers etched lightly all over it, and more flowers bunched at the high neck-line





ALTMAN, NEW YORK; I. MAGNIN, CALIFORNIA

- Soft, incredibly light-weight wool steps briskly into the Southern picture. Here (above), it's in chamois-yellow, cut with cunning to give the dress all the casual swing in the world. The yellow-and-brown wool plaid of the scarf and collar is repeated in the three-quarters length coat, which is trimmed with baby lynx. Guibert Frères chamois-yellow doeskin gloves
- Red, white, and blue are flying colours again this season. At the right, they're combined in a hand-knitted wool-and-linen dress with a knotted scarf
- The photograph at the lower left on the opposite page shows a dress for the races—a navy-blue and white printed silk crêpe in an amusing pelican design—and its accompanying navy-blue velvet gloves. The white straw hat, with rolls of navy-blue velvet, is from Madame Pauline. Bag from John-Frederics



MRS. FARLEY, INC.





JAY-THORPE, NEW YORK; I. MAGNIN, CALIFORNIA



JAY-THORPE, NEW YORK; I. MAGNIN, CALIFORNIA

- Far left—Linton's linen tweed, in blue-and-black checks, makes the dress; black-and-blue plaid linen, the top-coat. White felt hat; Madame Pauline
- Bright and boldly plaided scarf silk is used for the dress top and cape lining of the blue wool suit (left). Blue felt off-the-face hat from Florence Reichman
- The lady standing below has chosen a pink-and-black printed crêpe frock, accompanied by black velvet gloves. Pink rough straw hat from Madame Pauline
- Her companion wears a linen dress in navy, white, and green. White straw hat and pigskin gloves; John-Frederics

PHOTOGRAPHS BY TONI FRISSELL



BERGDORF GOODMAN  
I. MAGNIN



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# THE FABRIC GAME

FAITES vos jeux! And here are some of the winning numbers in the spring fabric market. Put your stakes on any or all. You'll find them piled in bright bolts in the fabric departments, and you'll find them made up in the spring's smartest frocks and suits and coats.

- First, the new spring woollens. They have a lovely, soft feel to them this season. Even when they have a heavy or bubbly surface, they deceive you by having a feather-weight ground beneath. There's some little trick in the weave of each of them to give an interesting surface, though often it's as subtle as a minute self-thread pattern that you can see only in the sunlight.

- Surprising and exciting are the musical-comedy colours that have turned up in town suitings and coatings: pistache-green, delft-blue, bonbon-pink. These and the return of the *grèges* and beiges should give you Ideas other than the perennial navy-blue. (If it must be navy-blue, try varying it to purple-blue or slate-blue.)

- If it's country woollens you're after, have the courage to choose them bright and bold. Even the usually conservative British tweeds are so loud this season that jazz seems to have replaced the Pipes of Pan in the English countryside. A plaid top-coat or a big check in a jacket top, combined with a bright coloured wool dress and a scarf in another colour, is no surprise.

- Town tailleurs feel the influence of pattern and colour, too. Most of the mills have made woollens in pairs, so that your checked or striped jacket and plain skirt will match. We think that these combinations will make the smartest suits of the season.

- Your dress may be made of sheer wool that looks like silk, or heavy silk that looks like wool, because the manufacturers love to fool you with these weaves. They've even made a jersey now with a rayon backing that will wash like a handkerchief! The *crêpes*, silk or rayon, are still ribbed or crinkled in the great majority of cases, and only among prints do you find a really simple flat surface. Even the *matelassés* go on to greater glories. There are dozens of new versions, from tiny rough patterns to big bubbly ones.

- Stiff silks are rustling around Paris, and a great many already appear here, although how much they will be used in the Paris collections for day clothes, in addition to evening, is shrouded in mystery. These *surahs*, *taffetas*, and *failles* have the look, in both colour and weave, of the dress silks of one hundred and fifty years ago.

- Woven checks and stripes are all over the rayon, silk, wool, linen, and cotton market, and, although they may not constitute news, can you possibly do better for your new dress? There's a crisp, fresh look about them in any fabric, and it's this that makes them unbeatable for spring.

- The very newest prints, hard to cut, but very, very chic, are the widely spaced and scattered designs, as though some one had thrown a handful of flowers or geometric figures at your plain *crêpe* dress. If you like tidier patterns, then pick small, regular figures. In Paris, flower bunches are liked, but even they are quite conventionalized.

- As for the evening fabrics, they are all terribly, terribly feminine. Taffeta is going to stay with us right through the season, and if you want it springlike, have it striped like a candy stick. The vaporous chiffons—and two colours used together are twice as smart as one—are devastating. Marquisette and the organza family make the crisper silhouettes of spring. Nets and laces (and don't forget pink) are part of the same reticule-with-smelling-salts picture.

- Looking ahead to warmer days—you'll visualize the usual red-white-and-blue picture when we mention cottons and linens, but we're turning away from that this year. Hot colours were loved on the beach this winter, from the Riviera to Florida, and this spring, there may be a new colour range because of it—rust or sail-cloth reds, instead of bright red. Middle and green-blues instead of navy-blue. Natural coloured grounds instead of white, and splotches of yellow for accents.

- Fresh, comfortable cotton evening clothes will be with us again. Many new things have been done with the cottons that make them look like anything else, like glazing *piqué* to a satiny finish and making cotton coatings to look like woollen or flax.

## WOOLLENS

- ♣ Deering Milliken's "Lisbon," a diagonally corded wool that's smart for town suit or coat; from Bloomingdale's

- ◆ Hillsboro's "Cricket Cassimere," a good sturdy woollen for a contrasting suit jacket or a sporting top-coat; Altman

- ♥ Viyella washable and unshrinkable flannel in neat little checks—chic and practical for casual clothes; McCutcheon

- ♠ George M. Ruth's "Chenanga Cloth," of worsted and rayon in open weave; McCreery

- Beige wool—American Woolen's "Westchester Tweed"; Macy's

- Terra-cotta swatch—Botany's light-weight wool; McCutcheon

- Under heart—B. M. Kaufman's coating, "Bubble-Gora"; Stern

- The greyish wool is S. Stroock's reversible coating from Altman

- Blue chip—Collins-Aikman's "Christopher"; cashmere-and-wool

- Rose chip—Ruth's hairy "Corrella"; Lord and Taylor

- Beige chip—Collins and Aikman; wool-like cotton "Chenette"

- Yellow chip—Viyella; Altman

- Botany's "Mirabella" in green (from Lord and Taylor)

- Evans' (Ruby) black kidskin





DESCRIPTIONS ARE GIVEN ON THE OPPOSITE PAGE









## MOVES IN RAYON AND SILK

BOARD, TOP TO BOTTOM: (far left) Onondaga's silk print, with blue half-moons; Lord and Taylor • Blue-and-rose checked Kenwood homespun wool • Forstmann's spongy woollen, in "Puttibeige," forms the background of the chess-board; Altman • Second row: Skinner's flowered silk; Wanamaker • Cheney's green and dark brown silk; McCreery • Pacific Mills' seersucker of Du Pont Rayon; Macy's • Wager and Hirsch's flowered marocain; Altman • Onondaga's rose crescent print; Lord and Taylor • Centre row: Cleco Fabrics' "Pufflasse" of Crown Rayon, in a clear, soft yellow; from Macy's • Duplan's "Primavera," a Seraceta fabric; Macy's

• Marshall Field's "Promenade Print"; McCreery • Celanese' blue "Fingerwave Crêpe"; Altman • Marshall Field, Du Pont Rayon print; McCreery • Fourth row: Moss-Still's silk "Khandu Print" • McCutcheon's printed green-and-black silk crêpe • Forstmann's blue-and-green tweed; Altman • Forstmann's rust ridged wool; Lord and Taylor PAWNS: Brueck-Richards' Ondulé taffeta; Stern • Mallinson, blue silk Chiffon; Lord and Taylor • Wager-Hirsch rose silk and "Acele" (Altman); Stünzi, Brocara satin of Crown Rayon; Macy's • Bemberg chenille-dot Supernet (Macy's); Stehli Cellophane-striped taffeta (Lord and Taylor)









## LINENS—COTTONS

**CARDS:** 1. Butterfield: "Geneva Lawn"—plaided in clear, strong colours; Gimbel 2. Ameritex-Sudanette: "Blissay," a stitched and blistered cotton; from Macy's 3. D. and J. Anderson: finely woven gingham, in classic checks; from Altman 4. McBratney: coarsely woven novelty linen, in a natural-toned plaid; from Macy's 5. Henry Glass: a Moroccan striped linen, smart for beach wear; from Macy's 6. Dumari: "Swiss Plumetis," with woven cross-bars and dots in white; Macy's 7. Fuller Fabrics: "Soiree Muslin," a sheer cotton that's Sanforized; McCreery **QUEEN:** And now for the winning queen. **Hats** (and green chip): Tootal Anti-Crease Linen, in cool shades; McCreery. **Coats:** Erlanger-Blumgart's novelty homespun cotton coating with broken checks, a coarse weave, and a sporting air; Macy's

**Scarfs:** Erlanger-Blumgart's homespun coating, brightly plaided; McCutcheon **Revers:** Howlett and Hockmeyer's "Criss-Cross Victoroy," a cotton corduroy—perfect for the short jackets that top scores of daytime frocks for the South; Macy's. **Vests:** porous yellow cotton; McCutcheon. **Gloves:** a rough, peasant-like linen mixture, good for spring suits; McCutcheon. **Hearts:** McBratney's "Nub Linen"; Macy's **CHIPS** (upper left): Stevenson's Moygashel "Shandruid," a sturdy, light-weight linen with woven stripes; from McCutcheon. **Left:** Pacific Mills' "Sport Nub"; Macy's. The twin chips can change their spots—this reversible fabric is linen on one side, cotton on the other; McCutcheon. **Yellow chip:** C. H. Schmidt's cotton "Tappa Cloth," as primitive in weave as that worn by a South Sea Islander; Macy's





*Forward*

The naïve little poke bonnet started it—this impulse in all hats to push violently forward. Agnès swoops the brim of her blue felt hat, "Le Ravisseur," far out beyond the tip of your nose and leaves, in the meanwhile, nothing much at all behind. Three rows of pointed grosgrain ribbon gird the crown—a new, small crown that Agnès ingeniously describes as sitting on your pate exactly like a brioche. You will find this model at Bergdorf Goodman





Suzanne Talbot, too, is promoting this forward "putsch" in hats. With a savage jerk, she knots together violet and green grosgrain ribbon and shoots the loops far out into mid-air like two giant antennæ to make this frivolous turban. It's called "Miss Ba," and there's a grosgrain ribbon scarf to match. Both are from Best. The Herz jewels, a huge bracelet and a ring, are a medley of rubies, emeralds, and sapphires that give a stained-glass window effect

Bow-Sprit









## NIGHT MOTHS

Tchelitchew, the young Russian artist who has designed some of the Russian Ballet's most imaginative scenes and whose paintings recently fascinated the New York public, drew these winged fashions. The first (extreme left, opposite page) is a mist-grey crêpe sheath with a jutting cape with shoulder revers of dark grey velvet. It's from J. J. Jonas, in New York; I. Magnin, in California

Palest blue and blackest black are a rare and beautiful colour combination for festive nights. Here (second costume, left), a black chiffon dress mounts high to the base of your throat, and a wing-like cape in blue, sprinkled with shining, embroidered butterflies, drifts over your shoulders. You will find this lovely model at Bergdorf Goodman, in New York, and I. Magnin, in California

Paillettes sparkle like fireflies on the black markanza dress worn by the lovely star-gazer at the left (opposite page). The transparent sleeve effect, in filmy relief against the sky-line lights, is actually a separate cape of chiffon that you can throw around your shoulders. The paillettes, by the way, are sewed on by hand. From Bergdorf Goodman, New York; I. Magnin, California

Clear, soft grey-blue is another enchanting colour for evening wear. It is shown here (at the direct left) in a sweeping dress of vaporous chiffon, richly contrasted with a finger-tip cape of wine-red velvet. A wide band of fox, in the same subtle shade as the dress, encircles the cape. Both the dress and wrap are available from Rose Amado, in New York; I. Magnin, in California



# Vogue's Spotlight

BY MARYA MANNES

THIS column, as you must know by now, has made no pretence at regular reviewing. Dozens of critics do this for you daily; and it has always seemed foolish for us to appear some time after the opening of a play with a detailed description of it. Especially foolish when three out of five plays close before our reports of them even reach the light of print. We have devoted ourselves, therefore, to general aspects of the New York theatre; and to those specific high spots of writing or acting or producing that make dramatic history. In reading these pages every fortnight, you may not learn the plot and cast of every play, but you will—we believe—get a painless panoramic picture of this winter's stage, in full colour, with its vital details outlined in black.

This seems as good a time as any to parade these details. Very few plays thrilled us entirely; but many plays have (or had) in them things that delighted us: moments, colours, words, gestures. Here they are—in no order at all:

**"Conversation Piece":** The exquisite young man (Carl Harbord) with beige hair in the beige costume; Pierre Fresnay's profile; the big Dragoon's legs; Yvonne Printemps' bushy topknot, her feet in flat slippers, her gay nose and gayer voice.

**"The Distaff Side":** The part of Miss Spicer—companion of companions—written by van Druten and played by Hilda Plowright with an ecstasy of grovelling. And Clifford Evans, acting his "flu" scene with such accuracy that high fever clouds his eyes and the first-row audience leans back to avoid the path of his germs, not to speak of his passion.

**"Small Miracle":** The crook (Joseph Spurin-Calleia) manacled to the dick and talking to him gently of Christmas. And the airless look of the synthetic theatre lounge.

**"Personal Appearance":** The movie that opens the play; and Gladys George breaking down the resistance of a small-town youth by prancing before him in a tea-gown that leaves nothing unsaid.

**"Merrily We Roll Along":** Mary Philips, in rusty black, spitting venom and despair in the first scene. The curtain rising on Walter Abel in the first scene of Act II.—he sitting in a memorable Mielziner mess of a studio attired in pyjamas and a woman's fur-trimmed coat, strumming a banjo.

**"Life Begins at 8:40":** Bert Lahr saying "Balzac" and singing "Things." The Troubled Conscience Snore in Wildhack's snore lecture. The Window-Dressing act with Ray Bolger; the Johnson sets—jewels of theatre—for "What Can You Say in a Love Song?"; and "Let's Take a Walk."



**"Anything Goes!":** The intoxicating orchestration of "I Get a Kick Out of You"; and everything where the quaver of Victor Moore is concerned.

**"Romeo and Juliet":** Edith Evans' timeless "Nurse"; the colours of Jo Mielziner's costumes; Brian Aherne's legs; and Cornell dying over the body of Romeo.

**"Gold Eagle Guy":** Oenslager's excellent sets of the 'Frisco water-front and Bromberg's gusty performance.

**"The Farmer Takes a Wife":** Herb Williams' ascetic face and sapless voice; Henry Fonda's shy charm; and, again, Oenslager's scenic capture of the Erie Canal.

**"The O'Flynn":** James Reynolds' brilliant costumes, especially the white and gold ones of the wedding scene.

**"Thumbs Up":** The gorgeous sets and costumes, particularly the Spanish number with its blacks and ochres and flames. And the Communist skit, to which all Communists should be given free tickets.

**"Rain from Heaven":** Every line of Behrman's dialogue in the first two acts—to which all anti-Semites should be given free tickets.

**"Revenge with Music":** The Goyesque dancers dancing behind the grill—thanks to Johnson's background and Ripley's beautiful clothes.

**"Accent on Youth":** The lusciousness of Constance Cummings, which can not conceal her good acting.

**"Within the Gates":** The statue of the Soldier.

**"Dark Victory":** Earle Larimore as the doctor diagnosing Tallulah Bankhead as the doomed one.

**"Jayhawker":** Fred Stone's campaigning speech, which only an old-timer could have the lungs to do.

**"The Great Waltz":** Marie Burke's performance, which emanates the only personal charm in the production.

**"Between Two Worlds":** Rachel Hartzell's frankness of face and voice; Schildkraut's devilish-noble forehead; and the terrible people on the boat. (Continued on page 86)





CECIL BEATON

ELISABETH BERGNER, STAR OF "ESCAPE ME NEVER," IN FIVE MOODS





NO SUNLIGHT IS MORE DAZZLING, NO SHADOWS DEEPER THAN ON THE CRUMBLING WALLS OF NORTH AFRICA

HOYNINGEN-MUENE



THE MUFFLED, GARRULOUS ARABS



# NOMAD AT HOME

by Margaret Sheridan

WHEN I was eleven years old, my mother bought a palm garden in the oasis of Biskra, and built a house. Half my life, therefore, has been spent in North Africa.

Eight years later, my mother, Clare Sheridan, grew tired of living in the desert and went to Paris. So I live at Biskra alone. Friends in Europe assure me that this is a very odd thing to do. To me, it seems entirely normal. I can not remember a time when camels and Arabs or palm-trees seemed queer. Sometimes, friends come from England to stay with me, and I am always surprised by their reactions. If we pass a caravan on the road from the station, they must stop the car and photograph it. They walk round the market-place and get ecstatic about "local colour." They poke their noses into mosques and are indignant at not being allowed to photograph the interior. They get terribly worried about the flies in the eyes of the native children. But, above all, they delude themselves with the idea that "Arabs are dangerous." They ask whether it is not very risky to live two miles from the town, at the gate of an Arab village. Their alarm increases when they realize that the servants go home at night. I reassure them by pointing out that there is a night-watchman. One very nervous friend begged that while she was staying, the watch should be doubled, "in case one of them falls asleep." I did not think that it was wise to tell her that a few days previously the watchman had threatened to give notice on the grounds that the dog barked all night long and kept him awake!

Actually, there is no danger. This year, owing to the fall in the pound, I inaugurated an era of economy, and the first cut I made was the night-watchman. This was neither brave nor foolish. I know the people for miles around. I have friends in every house in the village and among the nomad camps in the desert. Riding alone, south of the oasis, has often brought me into contact with the tent-dwellers. They appear from nowhere, with friendly greetings: "Good morning 'angle-seea,' where are you going to? . . . a fine horse, make him dance . . . make him run . . ." There are cries of delight when I go off at a gallop. To the uninitiated, they say "You see the 'angleseea' who rides like a man and does not fall off!" Happily for my reputation as a horsewoman, I



MISS SHERIDAN ON THE BALCONY OF HER BISKRA HOME

have always had the luck to fall unseen! There have been a few deliberate attempts to see me thrown. For instance: one day I was riding up a dry river-bed, when on the bank I saw a native covering me with a gun! After I got abreast of him, he fired. The shot kicked up the stones behind me. I realized that murder had not been intended, for it would have been impossible to miss me at such close range. He came up, his eyes twinkling with mirth:

"I thought your horse would shy, I wanted to see whether you would fall off." Native humour!

My friends in the village are of another type. They are all women. I look after them when they are sick. As no doctor is allowed to see them, I am consulted about anything from a bout of fever to a case of typhus. Usually, the simplest remedies work wonders. Sulphate of soda in prodigious doses and quinine cure many ills. If these come from England, they work miracles in faith cures. The eye diseases are the most complicated to deal with. Even the rudiments of hygiene are unknown to the Arabs, and they are very slow to acquire them. It is useless to give complicated medicines that require diluting or careful dosage. I discovered that one can cure the most appalling-looking eye diseases with a little boracic powder dissolved in rose-water. One little boy I treated had been ill for three weeks. His eyelids were swollen and closed. From under them, green matter oozed continually. The child's face had not been washed since the beginning of his illness, and the flies were thick. I washed and bandaged his eyes and urged his mother to keep him clean.

"Don't let the flies settle," I implored, and she promised that she would not.

I arrived the next day to find her energetically scrubbing the infant's face with a red silk handkerchief from which the dye ran like blood. I intervened, explaining that cheap soap and aniline dye were not improving things. This was beyond her comprehension: "But you told me to keep his face clean!"

One can never be sufficiently clear in one's explanations. The miracle was that the child not only survived, but was cured!

The most difficult factor in dealing with Arabs is that they do not summon medical aid till, (Continued on page 82)



HOYNINGEN-NUENÉ





CHEZ NINON • WANAMAKER

STEICHEN





WANAMAKER

FOR the nineteen-thirty-five edict in chic—dress down for day, dress up for night—, you could find no better boosters than Miss Mary Taylor and Mrs. Robert H. McAdoo, two young New York women, related by marriage, who are notably smart.

Neat as pins, meticulous as a Zeiss lens, they face the day in their tailored suits of dark blue and beige checks from London Sports, at Wanamaker. The coats are snugly buttoned at the waist-line, the skirts are ruler-straight and pleated in front. Each has a deep blue blouse, with a simple turned-over collar. Two red carnations glow from Miss Taylor's lapel, a bunch of purple violets from Mrs. McAdoo's. Their hats show a new licence in chic: no longer is the *practical* hat—the little felt with the tailored band—inevitable with a tailored suit. Miss Taylor's Suzy hat with its toreador pompons is neat but mad. Mrs. McAdoo's small deep blue sailor, also by Suzy, is no less perilous in a high wind. That is their daylight rôle: tidy as tinkers.

But never fear for their feminine souls: at night, they blossom into full romantic glory, both in identical Vionnet taffeta dresses that slide unashamedly off the shoulders, gather in bustles, and spread demurely over the floor. Mrs. McAdoo's gown is in white and is from the Coin de Paris, at Wanamaker. Miss Taylor's is in black and is from Chez Ninon. In a swirl of her shining hair a gardenia nestles. Adding mightily to this illusion of quaintness is the spinet from Jones and Erwin. So—take your cue from these two artists in the world of chic. In fashion, a double life is more fun than a single one—and no more compromising!

*The  
double  
life*





BONWIT TELLER, NEW YORK; BULLOCK'S-WILSHIRE, LOS ANGELES; NEIMAN-MARCUS, DALLAS • (RIGHT) BONWIT TELLER, NEW YORK; MARSHALL FIELD, CHICAGO





JAY-THORPE, NEW YORK; BLUM'S VOGUE, CHICAGO; I. MAGNIN, CALIFORNIA • (RIGHT) BEST, NEW YORK; I. MAGNIN, CALIFORNIA

**THE BOX JACKET** swings loose and stops short on this suit (far left) of cotton that's heavy enough to wear like wool. Checked in green and dull red, it tops a skirt in a mixture of the same shades, and a red silk blouse. Suzy felt hat; Lilly Daché

**THE FITTED JACKET** proves its classic chic in this jacket suit (second figure, left). The fabric is one of Chanel's newest—a beige jersey with welt-like ribbing, and it's smartly accented by a wide black leather belt that girds the waist. The tiny hat made of woven black grosgrain ribbon is from Lilly Daché

**THE CONTRASTING JACKET** on a suit (above) that's equally flawless for town or country wear. The jacket, of black-and-white checked woollen, is magnificently cut with a Norfolk back and worn with a plain black woollen skirt and a short-sleeved waistcoat-blouse of mustard coloured Gazelda

**THE STRAIGHT REEFER JACKET**—a brand-new line to watch for this spring. Here (right, above), it's long and sleek as an umbrella-case (and double-breasted, too) in a suit of navy-blue woollen. It's worn with an amusing knitted scarf and Lilly Daché's navy-blue sailor of straw and wool that is perched well up on the crown of your head

*By their  
Jackets—*



# PROPHECIES BY CHANEL



CHANEL (BENDEL)

HOYNINGEN-HUENÉ, PARIS



CHANEL SILK SHANTUNG AND ENSEMBLE



HORST PARIS

HOYNINGEN-HUENÉ, PARIS



CHANEL RAYON FAILLELLA AND SUIT (SUIT FROM MILGRIM)



CHANEL ENSEMBLE (HATTIE CARNEGIE)

**BRAID EMBROIDERY:** It looks like old-fashioned soutache braid embroidery—the decorative white scrolls on Chanel's black wool coat and hat at the extreme left. It isn't braid really—merely embroidery. The black silk crêpe dress beneath has the scroll motifs, too

**STRIPES BY DAY:** Under a long blue wool coat (right, on the opposite page), Chanel puts a dress made of her new blue-and-white striped shantung silk. It's a two-piece dress, the neck and waist shirred and laced with sashes. The stripes radiate. Chanel straw hat

**FLOWERS:** Daisies are printed all over the rayon Faillella (a fabric closely related to taffeta) used for the suit at the left. Revers, blouse, gloves, and Chanel's daisy hat are of white piqué

**POLKA-DOTS:** We never tire of dots, and you'll wear them again this spring. Chanel likes the classic white dots on the blue silk crêpe of the dress above, worn under a blue wool coat. Chanel straw sailor





MRS. JULIEN CHAQUENEAU SINGING AT THE MAXWELL-PORTER PARTY AT THE WALDOF

## Cole Porter's birthday party

PHOTOGRAPHS BY REMIE LOHSE



ELSA MAXWELL, WHO GAVE THE PARTY, WITH MR. PORTER, COMPOSER OF "ANYTHING GOES!"



PRINCE OBOLENSKY AND MRS. HAROLD E. TALBOTT AT MISS MAXWELL'S PARTY





MISS LOUISE BUSHNELL AT THE BAL DE TÊTE AT THE RITZ-CARLTON

## Bal de tête head-lines



MRS. HUGH WALLACE WEARING ONE OF ANTOINE'S STRIKING HEAD-DRESSES



MR. AND MRS. WILLIAM HOWELL



MRS. JOHN H. G. FELT AND MRS. JAMES R. LOWELL AT THE BALL FOR THE GROSVENOR NEIGHBORHOOD HOUSE



# Masquerades

DOROTHY GRAY'S MASQUE FRAPPÉ



EVERY so often, a trend makes itself evident in the beauty world and waxes, to wane or endure, according to its merits. A recent trend that can be chalked up as definite is the use of masques. Not that beauty masques are new—they were old in the time of Cleopatra. But their modern versions are new, and you hear the word bruited about with fresh significance. With fresh significance, but with apparently very little understanding by the laity of just what it all means. To our reportorial minds, the subject posed an interesting question, and we have been going about finding out What Lies Behind That Masque?

Well, a lot of things do. To begin with, it seems that present-day masques got off to a bad start some years ago with the promotion of the clay masques that dried on your face. The beauty field seems agreed that these dried up your skin, as well, and did more harm than good. The masques that you get to-day, in a salon treatment or to put on at home, are far removed from these, and they vary in their component parts to include such surprising ingredients as herbs, strawberries, milk, eggs, meal, camphor, hormones, menthol, honey, cereal, and eucalyptus. But, whatever they are made of and however they are varied by their makers, they all achieve one end. They create more of a temporary improvement for your face than anything we know of. They are as much a pick-me-up for a face as a cocktail is for a system at five o'clock of an afternoon. We have seen faces start off under these salon treatments looking wan and worn and emerge sparkling and fresh. We have seen tired, late-at-the-office faces retired to the privacy of their bedrooms for the application of a masque and bloom into party faces an hour later.

What has actually happened to make your face look fresher and finer when it emerges from the masque? The pores have been slightly contracted, which gives a clarity to the skin. Usually, there has been a slight bleaching action, which gives a transparent look. And the stimulation, which is the prime feature of every type of masque, has given a bloom of colour and a revived appearance. These things, you can discern for yourself by gazing in a clear mirror, unadorned by make-up, after the treatment is over. But, more important to you than this, there is a new

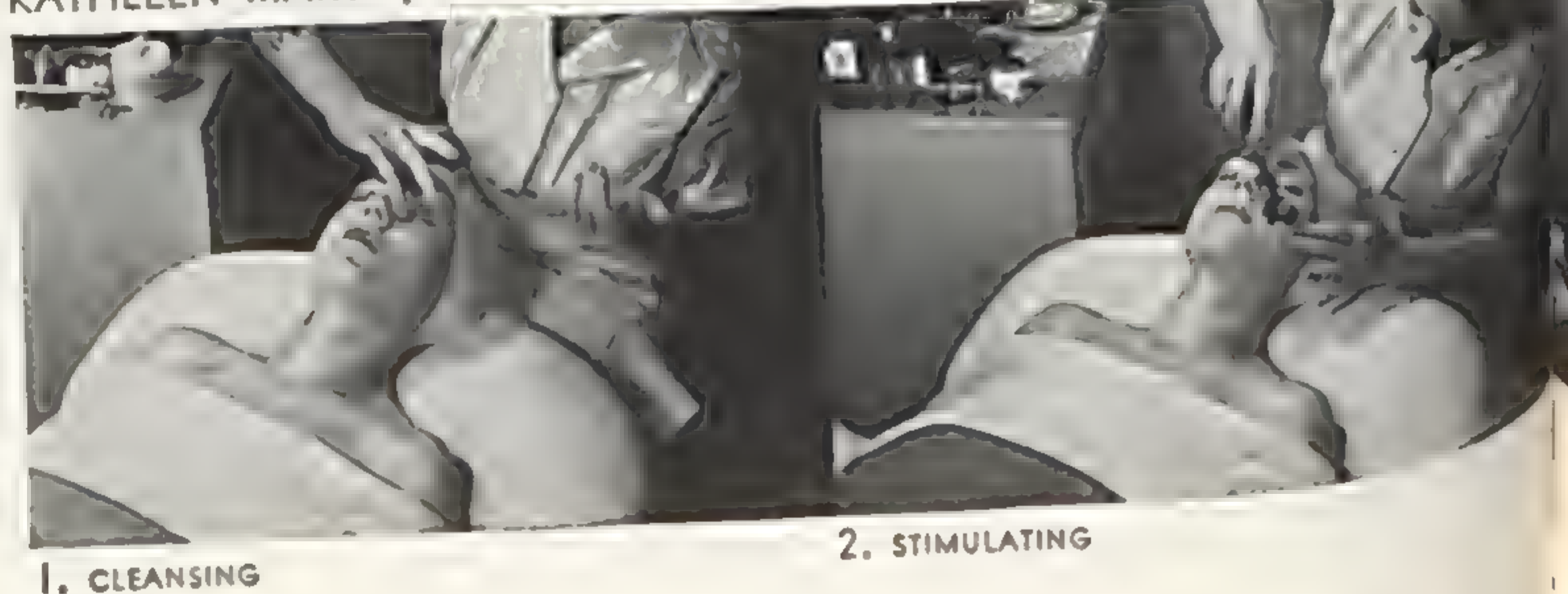
feel to your face, a sort of uplifted, firm feeling that seems to affect your whole ego with a fine new confidence.

Of course, every maker's masque is intended to be totally different from the next one, but, on the whole, when you go for a masque treatment or give yourself one out of a jar, the masque falls into one of three general classifications. It consists of a stimulating cream spread over your face like a masque. It is a liquid or semi-liquid that dries on your face. Or it is an actual masque operated by electricity, to drive cream into your face by warmth or to give deep stimulation. None of the good masques pull or stretch your skin, and even those that dry on your face include some oil or softening ingredient. However, we have drawn one conclusion for ourself. Anything that dries on your face must by its very action be slightly drying. In the salons, such a masque is always followed by a softening cream, and we recommend the use of one at home.

Masques react differently on different faces. Every one looks better after a treatment, but some skins show the very best results the day after the treatment is given, while others, usually the leathery type, look their finest immediately afterwards. There isn't any absolute rule about this, however, and the best thing to do is to see how the treatment reacts on your skin, and then act accordingly.

In case you've never had a masque treatment and want to know what you're letting yourself in for, an average procedure might be as follows. (Continued on page 86)

KATHLEEN MARY QUINLAN'S STRAWBERRY CREAM MASK







6. FINISHED PRODUCT



HELENA RUBINSTEIN'S HORMONE HEAT MASQUE

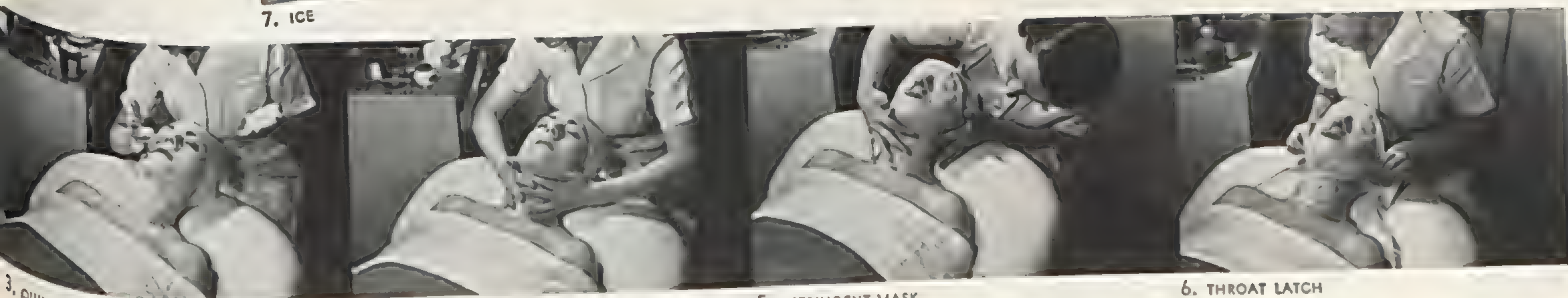


10. BEAUTIFUL FINALE

9. MAKE-UP

8. FINISHING CREAM

7. ICE



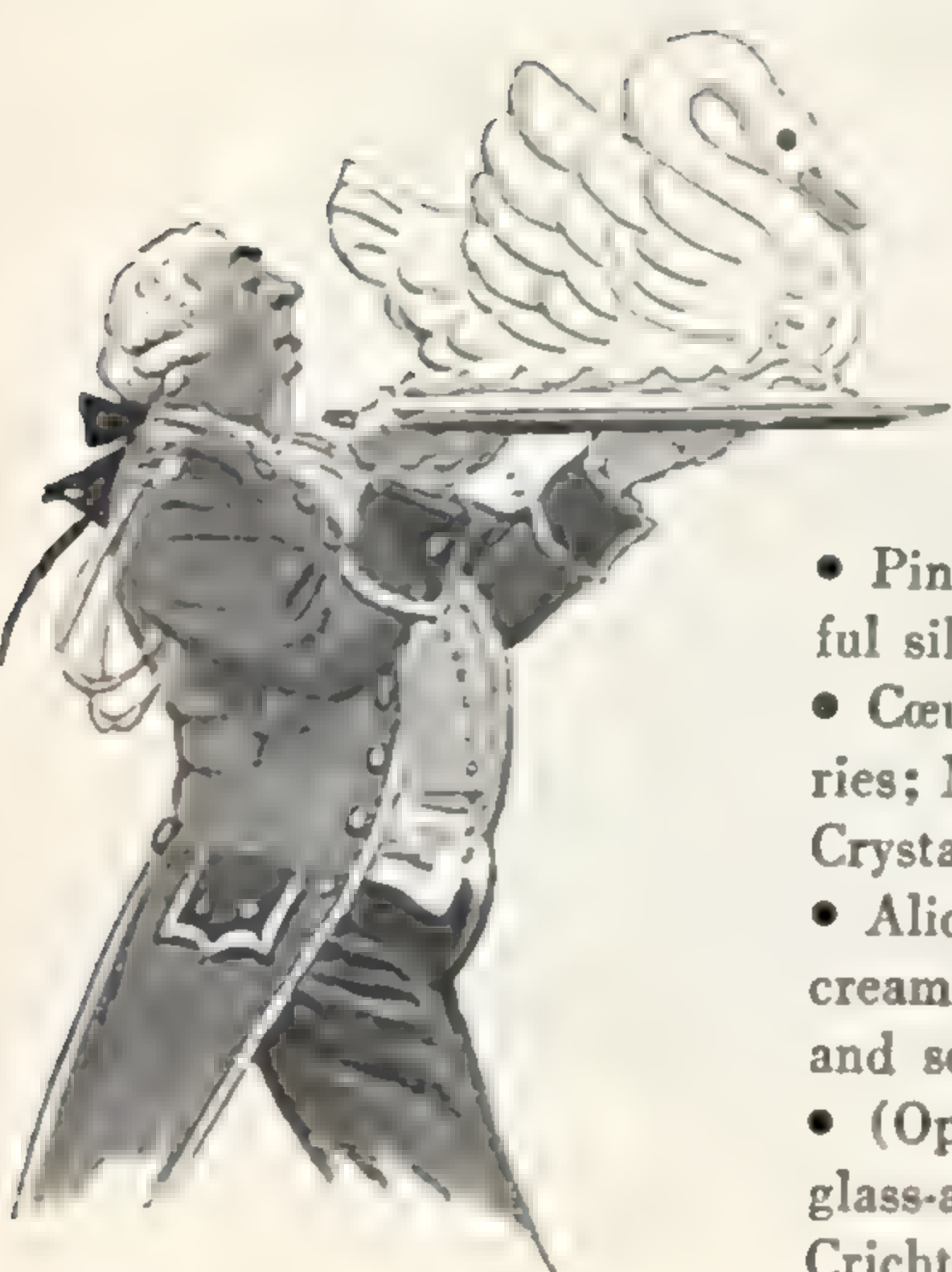
6. THROAT LATCH

5. ASTRINGENT MASK

4. MOULDING

3. QUINLAN'S STRAWBERRY CREAM MASK





- Pineapple mousse (top), on a beautiful silver salver from A. Schmidt
- Cœurs à la crème and wild strawberries; Maison Glass. Plate from Plummer. Crystal spoon and fork; Alice H. Marks.
- Alice H. Marks has the smart ice-cream bowl (right). Silver sauce-boat and serving-spoon from Crichton
- (Opposite page) Fruit compote. A glass-and-silver compote bowl from Crichton. Silver tray from E. Schmidt

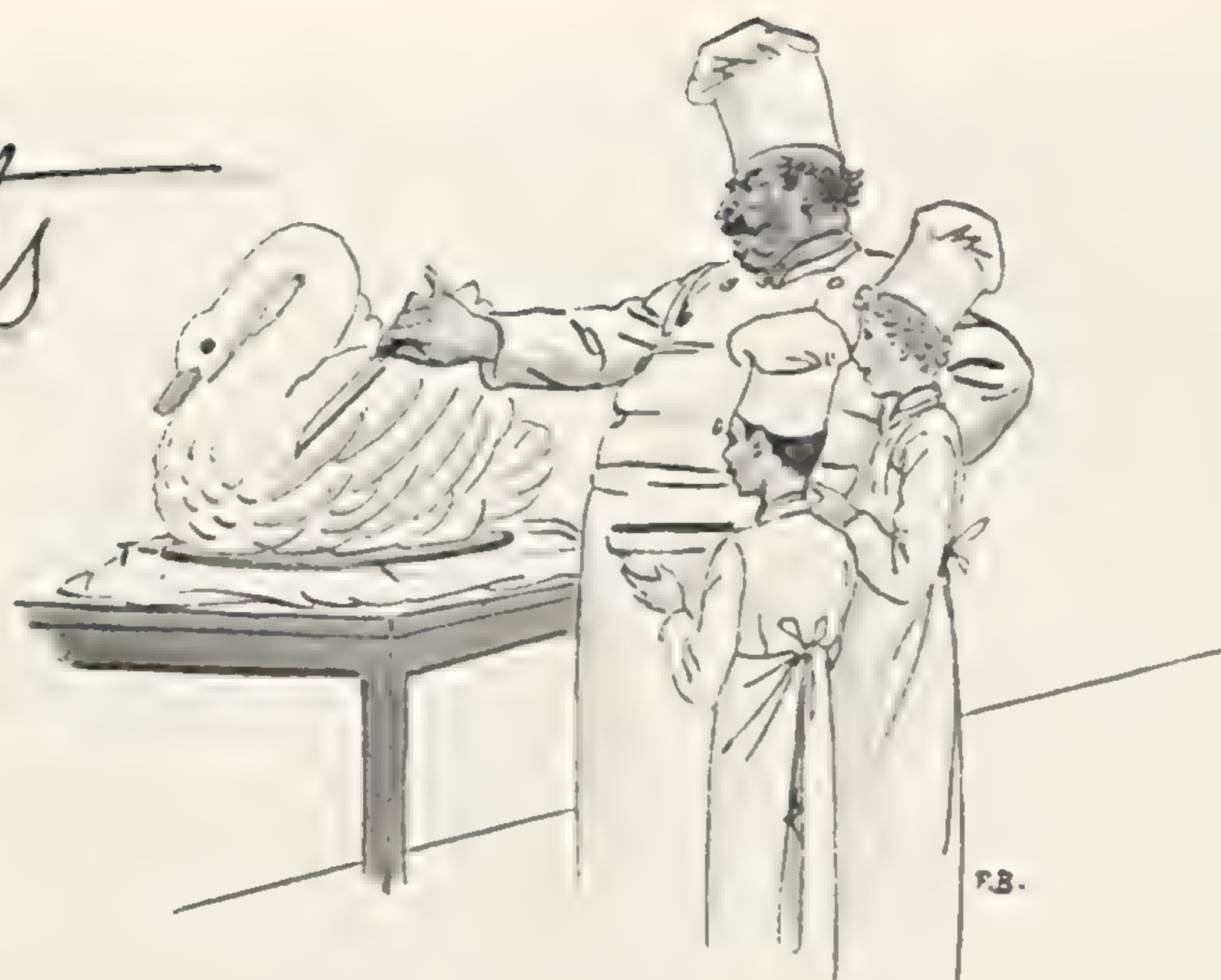


# Civilized desserts

BY MARY FROST MABON

OUR generation grew up rebelling, usually with small success, against bread-and-butter pudding, corn-starch mould, tapioca, and prunes. Factory-made ice-cream, a mist of legend about "the pie that Mother used to make," and chocolate fudge were offered as compensations. In the form of health puddings, raisin, fig, ginger, date, and peppermint swept the schools. Prohibition came, a detriment to all good living. As a result, thousands of Americans discovered France, through speakeasies, *profit-erolles au chocolat*, *cœur à la crème*, and *crêpes Suzette*. The latter, particularly, was a hallmark of sophistication. On a rising tide of culinary knowledge, the cherry and the canned pineapple were omitted from the salad, which, followed by a little cup of black coffee, ran a close second as the fashionable end to a meal.

It is surely a mistake not to vary such monotony. The leaves of forgotten cook-books, the dusty print of old menu cards yield up fantastic ghosts to haunt all lovers of food. Gone indeed are the *croquantes* and Nesselrodes, the *croûte aux pêches* and iced soufflés, the Swan of Savoy Biscuit à la Chantilly and the *grosse-méringue* with pistachios, gone the palms and plush, carriages, and feather boas. But some of these glorious dishes, or their modern counterparts, can be revived, and what's more, will be eaten with notable relish if they are preceded by a small amount of unpretentious food. Soup, entrée, and dessert, or soup, salad, and dessert leave your guests satisfied, but not upholstered. Simple desserts should be for long dinners; the really grand desserts should be preceded by the same austere



simplicity that, in the modern room, sets off the masterpiece. Desserts worthy of the name have been the hallmark of civilization up to very recent times. Many should please the eye, as well as the palate—an almost forgotten art—and sometimes the dessert will set the key for the dinner.

There have always been two kinds of desserts—good desserts and bad desserts. Which is which, is a matter for each person to decide. Spotted Dog, the bitterest of many childhood memories, eaten years later in an English hunting country, seemed the fine flower of a noble line of British puddings.

For the purpose of the hostess in present-day America, there are simple desserts and grand desserts. Among the former, fruit cooked or uncooked is perfect after an elaborate meal, particularly meals planned to show off wines. Fruit salad, if the familiar flavours of orange and grapefruit are not overdone and canned and fresh fruits not mixed, becomes, with the addition of appropriate wine or liqueur, *Macédoine* or *fruits rafraîchis*. Many fruits that used to be seasonal are now available from South America or from hothouses during the winter. In general, brandy, maraschino, and fiery kirsch, or else white wines, combine better with raw fruit than fancy liqueurs. Rum is best on bananas. *Fraises glacées Epsom*, as served by the Embassy Club in London, call for strawberries previously sprinkled with port and iced; then put into half-pineapples that have been hollowed out; and covered with slightly whipped cream in which wild strawberries or wild strawberry jam has been mixed. This dessert is easy enough to make during the winter with Birdseye frosted strawberries. (Fortnum and Mason has a little scarlet strawberry preserve; and Maison Glass, a wild strawberry jam.)

Stewed fruit or compote is the best or the worst thing in the world. If several kinds of fruit are used, they should be cooked separately, very few at a time and not too long, in boiling syrup. This preserves the colour and keeps them whole. Stewed fruit should be served in crystal dishes to show the colours. Often, cooked fruits need additional flavouring. Allan MacDougall made a great discovery when he boiled whole green pears in honey, on an occasion in Dampierre when Guy Pène du Bois had nothing for dessert. The *Crémaillère*, in New York, suggests that the end of a bottle of claret or burgundy (Continued on page 78)







COSTUME FROM MACY'S

• The lady and the zebra were photographed at the Central Park Zoo—the zebra wearing stripes, and the lady wearing one of Macy's casual town-and-country outfits, made of hand-loomed tweeds, which have been worked out in a special group of colours that blend with one another. You assemble your own choice of skirt, suit, top-coat, and odd sweaters, to form a versatile costume. The lady shown here chose a diagonally woven seamed skirt made of rose-quartz and brown tweed, and a classic top-coat in plain rose-quartz to match. Attached to the simple sweater of brown wool is a Windsor tie of polka-dotted silk, softly knotted in front. The new brown felt hat, with its very smart squared-off crown and its brim that rolls up evenly all the way around, is from Macy's, too



PHOTOGRAPHS BY REMIE LONSE



• Although the air is far from balmy, both bears and damsels have come out to sniff the pale sun and admire each other. For this preview of spring, the first lady below wears a two-piece wool suit plaided in beige and brown, with big leather buttons fastening the jacket. With the Knox hat of brown felt, turned up in back, she is perfectly equipped both for town and country, week-end and week-day

• The more timorous lass wears a navy-blue wool suit adapted from an original design by Marcel Rochas. It has a simple skirt and a jacket—boyish, squarish, many-buttoned—that you can wear closed or open to flaunt the red woollen scarf. The blue felt hat with the off-the-face brim that you'll see on many heads this spring is from Knox. If the girl knew how well she looked, she wouldn't hide from the bear

# Open Season

GOLFLEX SUIT FROM ALTMAN • CAROLYN MODES SUIT FROM ARNOLD CONSTABLE







# VOGUE'S

*finds of the fortnight*

**SELECTED BECAUSE**—this jacket frock (left) is a forerunner of an important fashion for spring. The frock itself is of silk crêpe, in two colours (another bright prospect for spring), and the Paisley print used for the jacket also makes the vermicelli trimming on the dress. McCreery; \$40

**SELECTED BECAUSE**—this canton crêpe dress (above, centre) is two-piece, tailored, and trimmed with scrolls of the engaging new vermicelli embroidery on the Ascot tie. The well-cut skirt is fitted on a bodice top. From the Petite Moderne Salon at Saks-Fifth Avenue; \$23

**SELECTED BECAUSE**—this tunic ensemble (right, above) combines a plain, dark fabric and a bright print, a combination that Paris adores. The dress is of dark silk crêpe, and the tunic jacket, snugly belted to emphasize a slender waist, is of multicoloured printed crêpon, Best; \$40



SELECTED BECAUSE—this classic tailored suit (far left) is as impeccably tailored as a Londoner's. It's of men's worsted suiting, with a hair-line stripe, and the single-breasted, silk-lined jacket is bound all round with the same material. This is available from Altman; \$30

SELECTED BECAUSE—this three-piece reefer suit (centre) is the top of smart practicality for a young woman. The full-length top-coat, of monotone tweed, swings casually over a button-up-the-front jacket suit of duotone checked tweed. Saks-Fifth Avenue has this model; \$50

SELECTED BECAUSE—this three-piece suit of companion fabrics (below) has a Tattersall checked top-coat with a back vent; a jacket and skirt of Somerset monotone cashmere. Lord and Taylor; \$50. In wool gabardine (very new and smart): jacket suit, \$40; top-coat, \$40



## HOW TO BUY THESE

No matter where you live, you can buy Vogue's Finds of the Fortnight. On page 96, you will find a list of the shops where they are available. If there is none in your vicinity, write to Vogue, 420 Lexington Avenue, and we shall be glad to send you the name of a shop near you



# DESIGNS FOR DRESSMAKING



6919

6913

6922

S-3786

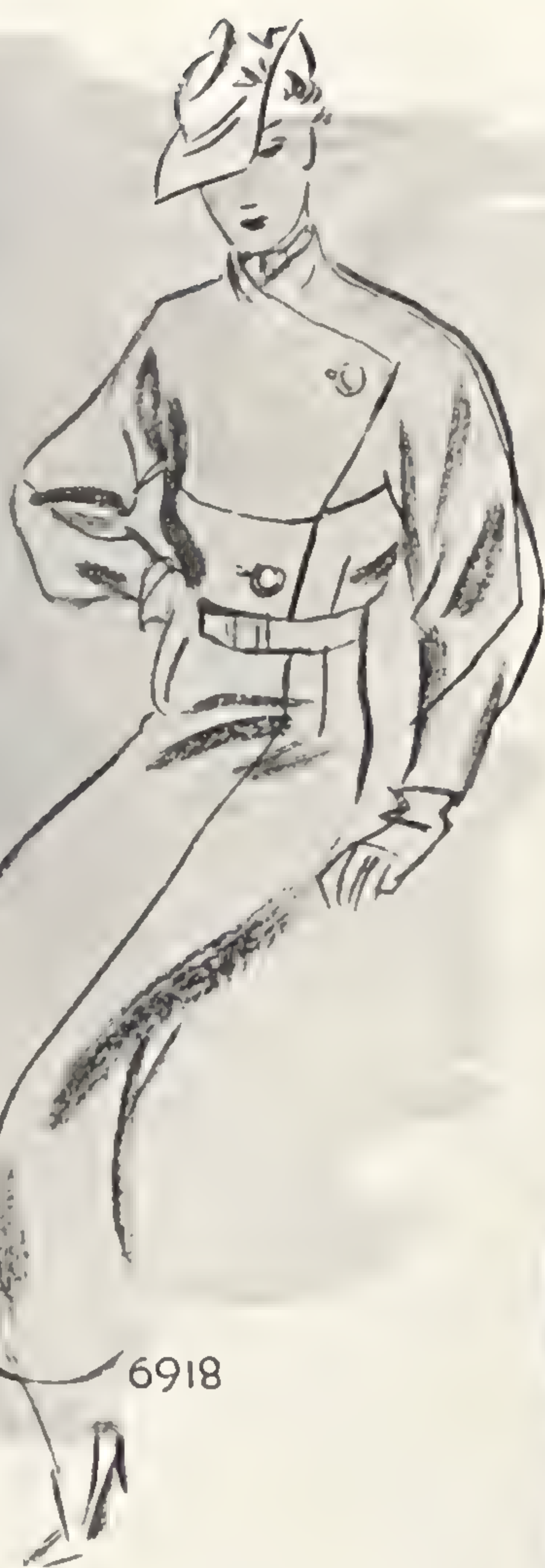




6910



S-3783



6918



S-3784

BACK VIEWS OF THESE MODELS WILL BE FOUND ON PAGE 84

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES WILL BE FOUND ON PAGE 95.

- ENSEMBLE NO. S-3786—Suits score again this spring. And this one, with its flared-back jacket of finger-tip length, is as chic as it can be. It's of Mallinson's printed crêpe combined with plain. Designed for sizes 12 to 42
- ENSEMBLE NO. 6919—Use a bold "book-maker's check" for the top-coat, and a plain fabric for the simple frock of this "Easy-to-Make" ensemble. G. M. Ruth's twin wools are good choices. Designed for sizes 12 to 42
- ENSEMBLE NO. 6913, an "Easy-to-Make" model, puts a cape-collared coat over a frock of Cohn Hall Marx's printed silk crêpe. Designed for sizes 14 to 46
- ENSEMBLE NO. 6922 has the new, short box-jacket. Of Seraceta and silk twill. Designed for sizes 12 to 40
- ENSEMBLE NO. 6910 may be worn with or without the sprightly bolero that's trimmed with tucked circular lapels. The one-piece frock is softly girdled and sleeveless. Designed for sizes 12 to 40
- FROCK S-3783 has its chic up its short sleeves, which have shirred fulness at the top, but narrow at the elbows. Of an "Acele" cloque crêpe. Designed for sizes 14 to 40
- COAT NO. 6918 is one to build your spring wardrobe around. Button it high or open it wide in huge lapels. Of Forstmann's tweed. Designed for sizes 12 to 42
- COAT NO. S-3784—The Russian influence carries on through spring in this full-length flared coat, which is of Forstmann's woollen. Designed for sizes 12 to 40



# Shop-hound

## Tips on the shop market

- Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue

SINCE the word gadget works its way into practically every other paragraph of Shop-hound, I looked it up in the dictionary the other day to be sure that I had the right slant on it. I found G clearly defined as the seventh letter in the English alphabet, and I discovered that gadfly was followed by gadolinite (a silicate of yttrium, in case you ever want to bring it into the conversation), but there wasn't a sign of my favourite word, gadget. Ignored by Webster, spurned by Funk and Wagnalls, it goes down in my own private dictionary as an article whose main reason for existence is to create conversation. Prince Matchabelli's Enigma Ring is a good example. If you place these three connected half-moons on your daughter's finger when she fares forth shyly to her first dance, she will be armed with conversation material for the most backward swain. All that she has to do is to take the ring off casually and collapse it, and the air will buzz with expletives while he tries to get it together again. This gadget costs about \$15 and is great fun to own, providing that you can remember how to get it together yourself. It may be obtained in white, green, or yellow gold; from Bergdorf Goodman.

- Adults are even more gadget-minded than children, because they are more afraid of silences. Hence the myriad of drinking gadgets that have appeared in the last few years. Altman has sold countless numbers of High-Jacs—little sweaters for high-ball glasses to keep your hands from absorbing the cold of the drink. And now, this same shop has Lo-Jacs, which are little Rayon-and-Lastex covers for the bottom of your cocktail glasses. The object, I suppose, is to keep rings off your tables; but, better than

that, these gadgets will keep your guests in full-blown conversation during the first awkward moments of a cocktail party while your husband dresses the glasses. The price is only about \$2 a dozen, and the covers are in a variety of shades.

- Last autumn, every fashion page was filled with statements about how good tweeds were going to be for winter, and now I can't wait to tell the world how good they are going to be for spring. It's no great fashion secret that I'm letting out of the bag; it's just a perfectly sure bet, for there never has been and there never will be anything to take the place of beautiful, soft tweeds. The Tweed Shop, at 528 Madison Avenue, is a good place to look for them, for here tweeds are the sole interest in life. I had a preview of the new, almost weightless ones woven specially for this shop in Europe and dyed in exclusive, subtle shades. A rich gold replaces the mustardy yellow of last season; lilac leaf-green crowds out emerald; raspberry hints that the winter wines have no place in the spring colour scheme; and there is a violet-blue that is the special property of beautiful blondes. The Tweed Shop will make you a two-piece suit of any of these new tweeds, for from about \$75 to \$95 to measure. And remember that this is the shop where you see those heavenly two-toned sweaters in the window, to match the tweeds.

- Practically everything about Polly Francis is attractive, including herself, her shop, the way she sketches, and the clothes that she makes. After living in Paris for many years, she brought her antique furniture and her modern ideas back to New York and has used them both

advantageously in her dressmaking establishment at 23 East Thirty-Seventh Street. The large room has a thoroughly restful atmosphere, and Mrs. Francis talks over your clothes problem in a low, unhurried voice—it's really a new shopping experience to go there. On your first visit, you tell her what type of clothes you want, how much you want to spend, and any preferences you may have. The next visit, she has sketches, samples, and prices all ready for you. She is quite frank in preferring to design for women who like to wear good clothes for a long time. You can count on her fabrics being beautiful, every skin of fur being of the best quality, every hook and eye sewn on to stay, and every button or buckle being in the best of taste (she designs many of these herself). She knows that details may not count in a first impression, but that they are the backbone of a dress in the long run. There are a few women who like to be well-dressed without spending all their time thinking about it, and Polly Francis is the perfect dressmaker for them. Her prices start at about \$85—and remember that every dress you order is designed individually for you.

- There are still plenty of women in New York hoping to run away from February weather who will be interested to know that Sommers, Inc., at 2 West Fifty-Seventh Street, have some white buffalo Oxfords that are grand for deck wear, golf, or walking. You can count on keeping them for the rest of your life, for you can't make an impression on buffalo hide—buffaloes are tough animals. These shoes will stand soap-and-water washings and plenty of (Continued on page 88)





# Your Midwinter Beauty Calendar

"This is a critical season for your beauty! Winter threatens the youth of your skin!" Heed this wise and timely warning from the world's outstanding beauty authority—Helena Rubinstein . . . To safeguard you against dry skin, lines, crepey throat, roughened hands and chapped lips, Helena Rubinstein has prepared this special calendar. Keep it in your dressing table. Follow it day by day, in the interest of youth and loveliness!

## Winter Winds Bring Dry, Lined Skin



**Youthifying Tissue Cream**—rich nourisher! Safeguards natural oils in tissues—quickly corrects dry skin, lines, wrinkles, crows'-feet and crepey

throats. It revitalizes. Youthifying Tissue Cream is a source of ever smooth soft beauty. A protective necessity for younger skins. A youthifier for older skins! The daily duty of every smart face, especially at this difficult season. 2.00, 3.50 to 11.00.

## For That Dull, Drab Look



Scientific skin stimulation is a short cut to a vibrant, alive look. Nothing like Helena Rubinstein's unique Youthifying Stimulant for bringing that youthful glow! So gentle, the most delicate skins crave its benefits. So effective, it is essential to faces past thirty. It quickens circulation in the face. Restores the radiance of youth. Makes the rest of your beauty treatment doubly effective. 2.00.

## New Youth For Ageing Throat



**Muscle Tightener** (Georgine Lactee) is marvelous for drooping chin, relaxed contours of face and throat. This remarkable balsam astringent corrects quickly,

completely! You actually feel muscles tauten, extra chins disappearing. Use it for puffiness under the eyes, too. 1.50, 3.00, 6.00. To hasten results, use Muscle Tightener in conjunction with Herbal Muscle Oil. 1.50, 3.00.

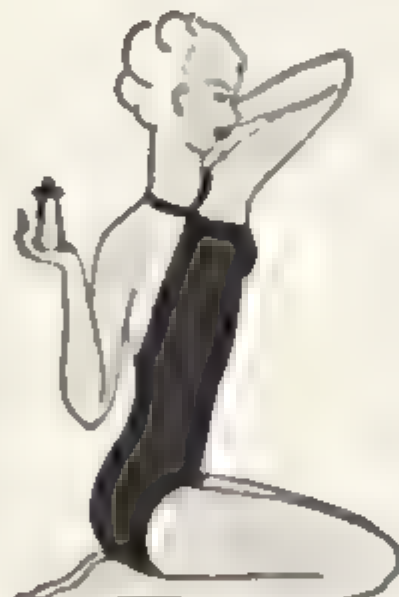
## The Hormone Twin Youthifiers



This amazing biological discovery consists of a Day Cream and a Night Cream containing the hormones of youth—or "sparks

of life." Together, these creams bring new youth and beauty to dry, wrinkled, ageing skins. Their glandular substances penetrate deeply, rebuilding worn-out cells, and shrunken tissues. Set, 10.00 to 45.00.

## If You Are Facing South



—you simply must have Helena Rubinstein's Water Lily Snow Lotion. That magical liquid which makes your skin look so dazzlingly fair and at the same time shields it from sunburn and windburn. Makes powder cling without caking. In Peachbloom and Rachel. 1.50 . . . For a gorgeous golden tan—and a perfectly safe one!—women and men in-the-know use Helena Rubinstein's Sunburn Oil. 1.00, 1.50.

## Your Day-by-Day Beauty Care



Cleanse with the new Herbal Cleansing Cream . . . an entirely new type of cream! Actually vitalizes the tissues—brings a radiant young bloom instantly. 1.50 to 7.50 . . . Nourish with Youthifying Tissue Cream. Prevents and corrects dry skin, lines, crows'-feet. 2.00, 3.50 . . . Brace, close pores with Skin Toning Lotion. For dry, sensitive skin use Anti-Wrinkle Lotion (Extrait). Each 1.25, 2.50.

## Your Salon Beauty Treatment At Home



When your beauty is below par and you face a sudden important engagement, give yourself a Youthifying Herbal Masque! This beauty treatment, composed of

23 rare youthifying herbs, acts with amazing speed! Brings radiance to tired, dull skin, lifts the contours. Use it regularly and often. Use it always for beauty on short notice! 2.00 and 5.00 jars.

## Make-up With A Paris Air



**Cream of Lilies**—glamorous, protective foundation. 1.50 . . . Helena Rubinstein's youthful Rouge. 1.00 to 5.00. Her exciting new Lipsticks with the secret ingredient which gives lustre. 1.00, 1.25, 2.00. Misty-fine Powder. 1.00 to 7.50. Persian Mascara. Won't run or smart. 1.00, 1.50 . . . Iridescent Eyeshadow in blue or blue-green. 1.00 . . . Eyelash Grower and Darkener. 1.00 . . . Hand Lotion—keeps hands soft, white and young. 1.00.

## Stop in for Personal Advice



—at the Helena Rubinstein Salon. This is a wise way to check up on your winter beauty . . . You will be given advice on your individual needs and a personality make-up will be specially designed to flatter your features and coloring . . . You will be enchanted with the new Beauty Lesson Treatments at the Salon—Even one Lesson Treatment will be of marvelous benefit to you—a revelation in new glamour!

—Helena Rubinstein Beauty Preparations and Parisian Make-up—at her Salons and at all smart stores—

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Double size lipstick in six subtle shades. Automatic case, in striking enamel colors... \$1. After March 1st, \$1.25 Refills, 50c

Better shops will show you the perfumes and other creations of

# Prince Matchabelli

724 Fifth Avenue, New York



MARTINUS ANDERSEN

- The most recent Lucien Lelong presentations are this huge box of dusting powder and a frosted bottle of toilet-water with a shaker top
- A small efficient razor is enclosed in a monogrammed satin case, ordered direct from the maker, Iroka Redmond



## ON HER DRESSING-TABLE

• Those of you who believe that bangs, like certain dresses, should be worn only when you feel up to them, will be enchanted with a clever little hair-do that Pierre, in West Fifty-Seventh Street, has created. It's a row of bangs, as softly and naturally curled as you could wish, to be fastened securely at each side of the head with invisible hairpins. The line of demarcation between the bangs and your own hair is nicely taken care of by a fluffy wave of hair that is arranged across the top of the bang foundation and brushed back into your own hair. Of course, if you wear clusters of curls bunched up in the front of your head, you need only the simple bang, without the extra wave, to tuck in under your curls and deceive the world. Pierre will make these hair bits for you in practically no time at all, and actually *match* your hair.

Pierre's forte, however, is transformation-making. If you have always considered a transformation and a wig as one and the same, you will have to see one of his chef-d'œuvres to appreciate how un-wig-like and natural a transformation can be. Built on feather-weight foundations of silk net, of naturally curly hair, cut (not combed) from the heads of European peasant women, Pierre's transformations are genuine boons to women with receding hair-lines, excessively thin, straggly hair, or hair that is turning grey in streaks. These transformations can be as large or as small as you wish, depending upon the amount, or lack, of hair that you want to cover. And they require only occasional ministrations at the salon to keep them lovely. One of the most amazing features of these transformations is the parting. So cleverly is this done that only closest inspection reveals the truth. And who, in this instance, would care about that, when deception is so flattering?

• There is something extremely satisfactory about a cream that goes smoothly over your skin, not only softening as it goes, but freshening as well. That is the double function that Lotus Bud Vitalizing Crème performs and performs very well indeed. For it is of a luscious, smooth-textured consistency that seems to contribute some of its smoothness to your skin at the first application. And while it is accomplishing the softening, the revivifying ingredients are also at work. Another satisfactory point about this cream is that you can put it on at any time—during your bath or while you are resting, as well as overnight—since it manages to get in a lot of good work even in a brief space of time. You need only a thin film of it, but be sure to smooth some up around the eyes, where it helps to ward off wrinkles. If the skin is very dry, a bit of the cream rubbed in, then the surplus wiped off, leaves a smooth foundation for powder. The lotus, it seems, is a symbol of feminine beauty, and Lotus Bud Vitalizing Crème labels itself all-inclusively as made "for eternal loveliness," which is pretty encouraging to consider. It is put up in blue or coral jars, and it will undoubtedly be heading towards your favourite cosmetic counter about the time you read this. Or, if you don't find it there, you can order it from Saks-Fifth Avenue, in New York.

• Recently, we found ourselves lulled into such a state of complete relaxation that we could barely take cognizance of what was being done to us. This beatific state occurred in the Silhouette Shop at Saks-Fifth Avenue, and it is both a state and a place which we hasten to recommend to any one who finds herself in a state of nerves and tension. Primarily, as the name implies, the Silhouette Shop is intended to reduce you (Continued on page 76)



STAR LIGHT, STAR BRIGHT,

I HOPE MY NOSE WON'T SHINE TONIGHT



Use this *Exquisite* powder

**IT KEEPS YOUR SKIN SHINE-PROOF, SOFT AND LOVELY**

If you want to have a soft, unshining skin, get a box of Primrose House Chiffon today.

It's the shine-proof powder—scientific in formula, exclusive in process, exquisite in effect.

Many powders are only gay deceivers. They do not keep your face from shining because they shine themselves.

For they contain a shiny substance which

actually catches the light and causes the skin to shine.

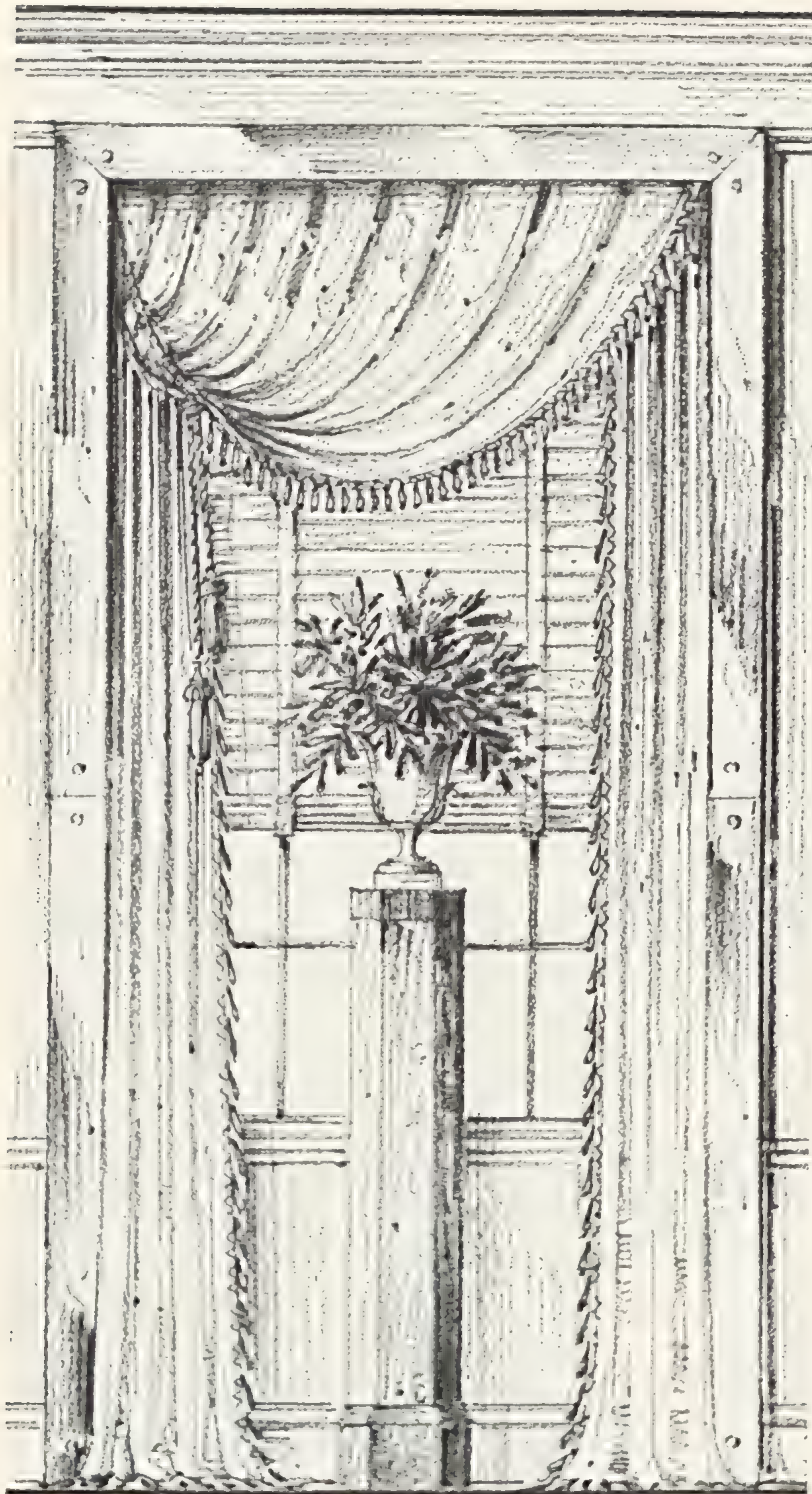
By a special process, every particle of this substance is removed from Primrose House Chiffon. And another exclusive process makes this powder cling for hours and hours without caking or clogging the pores.

Try a box today and convince yourself. Eight lovely shades to blend with any type of skin. \$1 and \$3. Primrose House, 595 Fifth Avenue, New York City.

*Primrose House*

**CHIFFON POWDER**





## A WINDOW

### IN THE MODERN CLASSIC MANNER

THE WINDOW illustrated indicates a style of treatment well adapted to the present decorative trend. Framed in mirror glass, the drapes serve as a smart setting for the mahogany and ebony pedestal, topped by the white urn with its growing plants. A White Venetian blind forms the background. ★ ★ Other delightful suggestions in either Period or Modern Classic Styles may now be seen in our Exhibit of Draperies.

*At Hampton Shops we not only make our own furniture but are equipped to decorate completely the tiniest cottage or the largest house.*

# Hampton Shops

18 EAST FIFTIETH STREET • NEW YORK

FURNITURE • • DECORATION • • TEXTILES



MARTINUS ANDERSEN

• "Ermine" is the expressive name of Rue Dee's luxurious perfumes in these modern flacons. The little ash-tray vases for the dressing-table are from Irene Hayes

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 74)

and get you into better shape. The principle is to take off inches at strategic points, rather than reduce actual poundage, without diet or exercise. But there is no grin-and-bear-it attitude. You are kneaded and moulded, rather than slapped about. This new method of procedure is known as the Zel-Ray Science of Body Sculpture, and, although you are probably being kept to a rigid schedule, you feel wrapped in unhurried luxury during the duration of the treatment. You are asked if you would like a cigarette in between steps, or if you would like to lie for a bit in the pleasant ease in which the manipulations have left you. A new softening lotion is used during the massage, and at the end of it all, you are given an alcohol rub that leaves you brisk and bright. If you intended to lose weight, you probably are really lighter when you go out to face the world. Certainly, you feel lighter and more graceful and a better person in general. In case you don't know where the Silhouette Shop is in relation to Saks, it is round the corner in Fiftieth Street, with a little door of its own.

• Harriet Hubbard Ayer feels that something special should be done about all the femininity and romance in the mode, so she has revived her sachet powders and presented them in the most charming little pots with gold tops—red rose, violet, heliotrope, and bouquet blends, including, of course, Luxuria. They are in pretty shades that show through the glass and make perfect small bijoux.

Complexion Balm has long been one of our favourites in the Harriet Hubbard Ayer series, and now it is out in two new and flattering shades—peach and Ayer-brunette. Complexion Balm is a liquid that is many things to many women. If you prefer a liquid powder base to a cream, this one is smooth and delicate. If you have a very oily skin, Complexion Balm keeps powder from moistening and thus becoming

caked. Yet it isn't drying to even a very dry skin, since it doesn't contain alcohol—except in one shade, "where a trace may be found," according to the meticulous manufacturers. If you are the sportswoman who wants no look of powder during active hours, this balm provides a smooth surface that seems guiltless of powder. And, finally, it bestows a flattering and silken look to arms and shoulders by night. A galaxy of virtues—and a very moderate cost!

• This department is always discovering things, and one of the recent hailed-with-acclaim was Nu-Nail, a finger-nail rejuvenator. When we hailed it, you could get it only in Hollywood. Now it has come east to Lord and Taylor and other shops in New York and throughout the country. Nu-Nail is one of those things that every one has been waiting for and wonders why some one didn't think of before. It is a combined cuticle softener and nail "nourisher," and it is reported to be saving the lives of ladies whose cuticles are drying up and splitting and whose nails are brittle. You can use Nu-Nail perfectly well while you have polish on your nails, and it will help a lot. But it is most effective and speediest if you deny yourself polish for a few weeks. Whatever you decide, be sure to use it every night. Put the bottle on your bedside table and rub some of the liquid around the cuticle and all over the nail. It isn't messy, as it seems to be absorbed almost at once. It won't work any wonders overnight. You have to give it a month or more, but, if you keep at it, you can expect your nails to resume their pristine beauty.

• The very chic little razor case for women that you see on page 74 is marked with a monogram to your individual order. It can be ordered from Iroka Redmond in East Ninth Street, in New York, a lady who makes these cases as complements to her suitcase linings.





★ For 1935 . . .

Chrysler's Airflow styling has a brilliant new flair.

# The Brightest First Night

## OF THE YEAR

THE NEW MOTOR CAR season is here again . . . and Chrysler stages an exciting première!

For sheer luxury in motor car travel, there are dramatic new Airflow Chryslers . . . glamorously beautiful . . . with a new sweep and flow to their purely functional lines . . . a new note of softness and richness in their spacious interiors.

As a fitting companion event . . . the Air-

stream Chryslers . . . a new Six and Eight. Less expensive than the regal Airflows, but embodying many of the Airflow advantages which have so revolutionized motoring.

In all the things that make motoring delightful, the 1935 Chryslers are again pointing the way for all motor cars. Gracious

roominess . . . a floating shock-free ride . . . streamlining that really contributes to performance . . . the safety of mutually reinforcing steel frames and all-steel bodies . . . refreshing modern beauty.

Airstream or Airflow . . . you get the good things first in a Chrysler. We invite you with pride to see and drive these newest masterpieces of Chrysler engineering.

★ CHRYSLER AIRSTREAM SIX . . . A handsome new Six revealing Airflow influence . . . 93 horsepower . . . 118-inch wheelbase . . . Five body types. From \$745 to \$860. 4-Door Sedan \$830.  
 ★ CHRYSLER AIRSTREAM EIGHT . . . A big, brilliantly-performing new Eight with 105 horsepower and 121-inch wheelbase . . . Four distinguished body types. From \$935 to \$995. 4-Door Sedan \$975. ★ CHRYSLER AIRFLOW EIGHT . . . The exclusive advantages of Airflow design . . . 115 horsepower and 123-inch wheelbase . . . Six-passenger sedan, coupe and business coupe, all models \$1395. ★ CHRYSLER AIRFLOW IMPERIAL . . . The flashing performance of 130 horsepower . . . the roomy luxury made possible by 128-inch wheelbase . . . Six-passenger sedan and six-passenger coupe \$1675. ★ AIRFLOW CUSTOM IMPERIAL . . . Magnificent sedans and sedan-limousines embodying the finest in Airflow craftsmanship . . . 130 horsepower with 137-inch wheelbase and 150 horsepower with 146-inch wheelbase. Prices on request. ★ Duplate safety plate glass in all windows of all models at not more than \$10 additional. All prices f. a. b. factory, Detroit. Time payments to fit your budget. Ask for the official Chrysler Motors Commercial Credit plan.

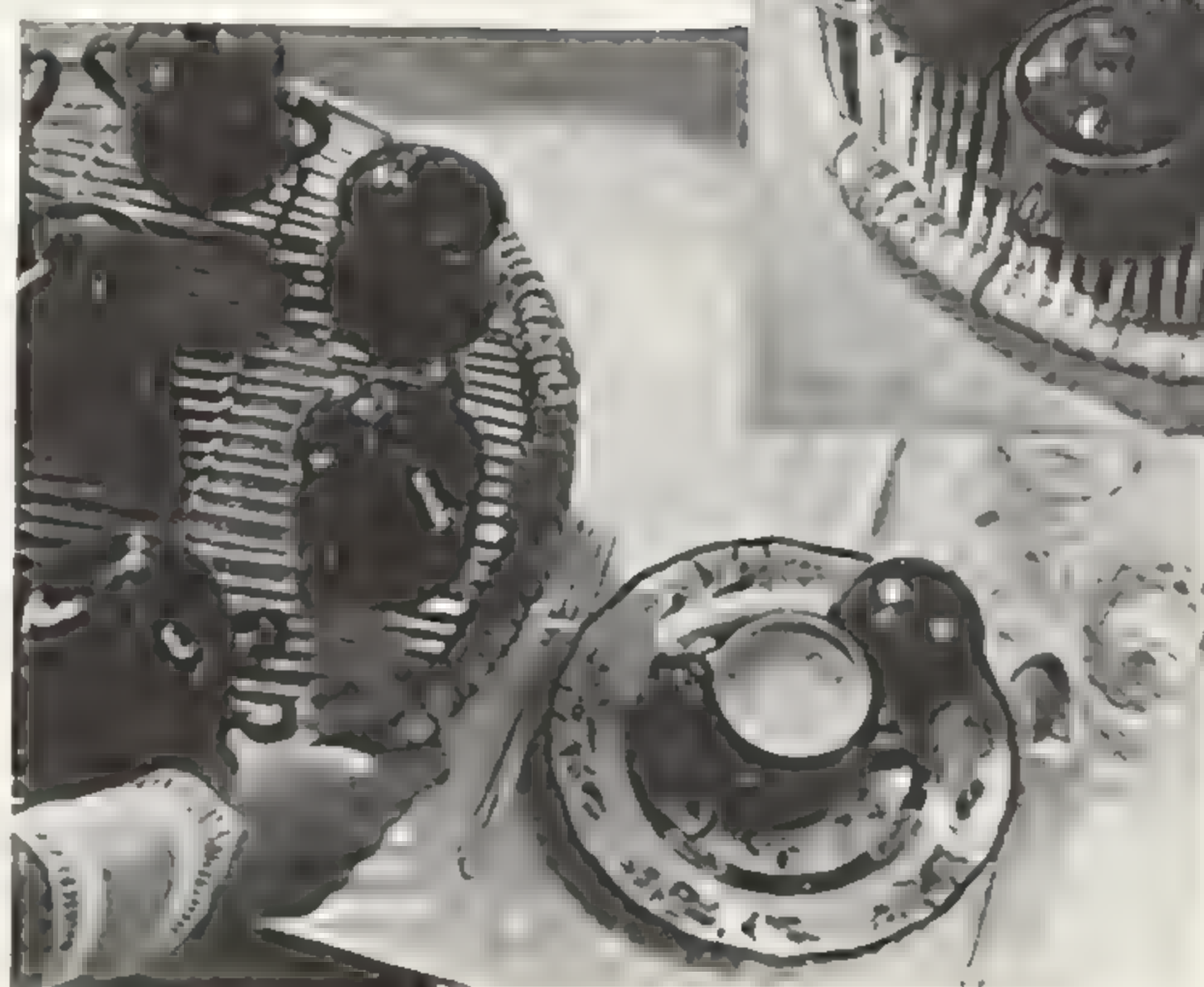






ALL *Lampl* garments are knitted from frill Boucle and other hand-knitting yarns. Under the *Lampl* label, in the fashionable stores, fastidious women will find the selected best of the season's style-trends authentically translated into smart models for all occasions. ■ ■ ■ ■ ■

LAMPL KNITWEAR CO • CLEVELAND, OHIO



These little earthenware pots au crème, passed on a wicker tray, make an amusing innovation for luncheon service. The tray and pots are from Alice H. Marks

## CIVILIZED DESSERTS

(CONTINUED FROM PAGE 65)

be added to an ordinary compote of pears. Peaches certainly gain by being baked (not boiled), either without their skins, or in the Italian way, in their skins and with their stones replaced by a paste of ground blanched almonds and powdered sugar. The English summer, short as it is, has bequeathed to us the best compote in the world: raspberries and currants cooked separately and then mixed, then served with junket, brown sugar, and thick cream. This can be duplicated for the American winter, by re-cooking for a short time, either Ferndell or some other fine brand of the same berries—no one will guess that they came from a can. Lady apples make enticing miniature baked apples. If they are cored and peeled; filled and sprinkled with brown sugar; placed on a shallow platter that is edged with slices of lemon and small sticks of cinnamon; and not more than a spoonful or two of water put over them, they will jelly beautifully. An inexpensive and unusual winter compote is an arrangement of certain different fruits in circles in a very flat glass dish, over which the juice is poured afterwards. The components are: first, some carefully cooked prunes (choose the plump, spicy variety); then, canned half-apricots that have been toasted under the grill until they are caramelized on top; then, some pitted black cherries that have been heated and allowed to cool. Curaçao is delicious on prunes. Nor must Boulestin's exciting *flambé* of fresh figs in curaçao and brandy be forgotten.

Open tarts or deep-dish pies are more attractive than what is called pie here. To be good, they imply thorough knowledge not only of pastry, but of puff paste. If your cook can't make pastry, buy Longchamps damson or cherry tarts. Green Ferndell gooseberries are available in cans and make an excellent tart, as do green grapes—one suggests England; the other, France. Bananas suggest France and

Cuba. The best way that the French ever devised to cook bananas, or pineapple, for that matter, is in flan. Flan, in principle, is an open puff paste, cooked beforehand with slightly cooked fruit arranged on it and juice thickened with arrowroot poured over it. After it has been popped in the oven for a moment, sprinkle it with sugar and the whipped white of egg, and return it to the oven for a few instants to be browned. The best way that the Cubans ever devised to cook bananas is the simplest. Split lengthwise, the raw fruits are placed side by side in layers in an open, buttered baking-dish, liberally dotted with lumps of brown sugar and plenty of Jamaica rum poured over them, and cooked in a hot oven. The smell in the kitchen alone is enough to compensate the cook. Guava paste (called *corazon de condenado*—heart of the damned) must be mentioned in this connection as being delicious with cottage-cheese. And *cœurs à la crème*, with wild strawberry preserves (such as you see in the photograph on page 64), are as delicious as they are attractive.

The old English "fools" are simple desserts, and they can be made with good brands of canned or preserved fruits. The fruits are rubbed through a fine sieve, sugar is added if necessary, and the mixture is chilled and mixed with whipped cream just before it is served. Gooseberry, raspberry, and black currant are the best. Frozen, they make most delicious mousses.

Wine jellies used to be described as "strengthening for invalids." More delicate than ice-cream, these jellies deserve to be rescued from the obloquy cast on the tasteless concoctions that we too often encounter. California sherry, brandy, port, or champagne can be used as flavouring for such jellies. In wine or sherry jelly, the juice and finely cut rind of half an orange and one lemon, with one-half an ounce of coriander-seed (strained out afterwards) can be added to excellent advantage. The (Continued on page 80)



# BECAUSE SHE RISKED AN UGLY BURN . .



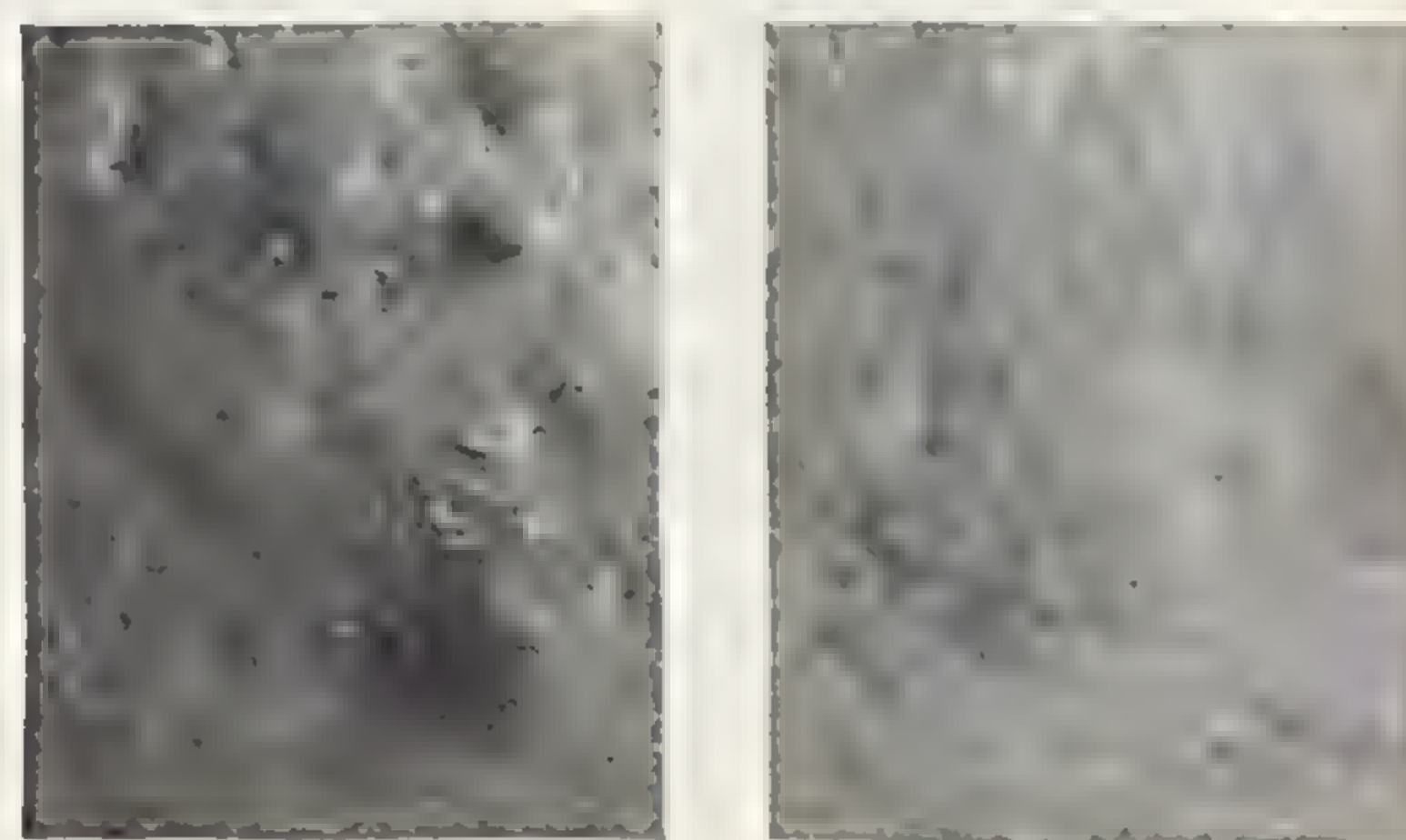
HER DOCTOR knew that too intense x-ray . . . like age . . . often "dries out" *cholesterin*—the element that supplies Vitamin D to the capillaries which nourish the skin. But how to *replace* Vitamin D?



THE DOCTOR HAD AN IDEA. "Suppose," he reasoned, "we combine Vitamin D with *cholesterin*, which skin can absorb. Perhaps this life-giving Vitamin D will be absorbed *with it* to revitalize tissues."



HIS REASONING WAS SOUND. Harmful effects of x-ray were reduced! But something else happened! The skin, *wherever vitamin cream was applied*, became younger—freer from dryness and lines.



GOOD HOUSEKEEPING TESTED VITA-RAY. University doctors confirmed amazing records. Typical microphotos, as above, show change in 28 days. Read below how Vita-Ray can *noticeably* beautify your skin.

## Her Boston doctor's discovery can make *your* skin more beautiful

AT LAST A WAY HAS BEEN FOUND to feed Vitamin D direct through the pores . . . with Vita-Ray Cream. And results have astonished doctors who tested this vitamin cream on "normal skins," "dry" skins—skins of every type. From the first day complexions took on a new delicacy. Pores were restored to normal size. Skin lost its dryness. Even the exacting tests of microphotographs revealed an amazing change. *The skin was actually growing young again.*

### Praised by Beauty Editors Invited to Hall of Science . . .

Beauty editors of leading publications, invited to view these experiments, commented upon the amazing record. Good Housekeeping tested and approved Vita-Ray Cream, authorized the use of its seal.

Then, a crowning triumph! Vita-Ray, because of its vitamin research, was invited to sponsor the vitamin exhibit in the Hall of Science at A Century of Progress. And this scientific discovery has already become the most popular cream sold in many outstanding stores.

To the eye, Vita-Ray is just a delightful white cream.

The great difference is that Vita-Ray, *and Vita-Ray alone*, contains 750 A.D.M.A. Vitamin D units . . . to make your skin grow fresher, younger, lovelier.

If you use just one jar of Vita-Ray Cream . . . your skin will look *noticeably* younger. It will feed the wonderful sunshine Vitamin D through to the tiny capillaries—the sole source of nourishment for the skin.

Soon, any enlarged pores you have will become smaller. Your complexion will take on a new softness. If your skin has a tendency to dryness it will become firmer and fresher and younger again. Lines and wrinkles will begin to grow dim and become smoothed out. What Vita-Ray *has done* for others it can for you.

Vita-Ray also contains special cleansing ingredients and it is used just as you would any other cream. After your pores

are thoroughly cleansed apply another thin film and leave it on as a powder base. Thousands of women have found that Vita-Ray is the one *all-purpose* cream for day and night. And it is *one* cream scientifically tested to make the skin grow younger again.

### Seeing is Believing, Try Vita-Ray Under this Inviting Offer!

Only the most outstanding stores have been appointed to sell Vita-Ray. If your favorite store hasn't yet been selected—mail coupon with \$1.00 for a 30-day supply. Unless you begin immediately to find the freshness and beauty which Vita-Ray gives, we will refund your money without question or delay.



Vita-Ray  
*vitamin* ALL PURPOSE  
CREAM



#### MAIL THIS COUPON

VITA-RAY Corp., Lowell, Mass.  
Sirs: I enclose \$1.00 for a jar of Vita-Ray Cream to be sent postage prepaid. (If living in Canada send \$1.50 to Vita-Ray, 73 Adelaide St. W., Toronto.)

Name \_\_\_\_\_  
Street and No. \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ V. 2-1



## CIVILIZED DESSERTS

(CONTINUED FROM PAGE 78)

jelly should be cleared with egg shell before it is allowed to set. A table-spoonful of currant jelly and some red colouring improve port jelly. Malmsey, a kind of Madeira, makes a marvellous jelly. Concord grapes make as delicious a non-alcoholic jelly as they make a bad wine. Pomegranate jelly is very good mashed through a strainer, sweetened with grenadine, and flavoured with the liqueur called noyau.

If your cook can make soufflés, it is worth while to have her try something other than prune and chocolate. If she makes prune, she can achieve all the other heavy pulp and white-of-egg soufflés, such as the delicious one made of soaked dried apricots, or of guava fruit in glass, or of canned blackberries. If she makes chocolate successfully, she can learn to do the other soufflés, such as almond, caramel, and coffee, that are dependent on a base of cream, butter, flour, and yolks of eggs (as well as the whipped whites, of course). Cointreau soufflé, Grand Marnier soufflé, and rum soufflé are prepared the same way. The Crémaillère, in Paris, serves a delicious soufflé of which the base is finely cut-up fruits preserved in brandy.

Puddings are another matter. As they are more substantial, they belong to the lighter dinner, and should be eaten after the wine is finished. The most famous of all puddings is rice pudding, or English milk pudding, if you will. Incidentally, the secret of many puddings lies in the kind of vanilla that is used. It should be bought in the bean. The bean should be split and scraped, and both the scrapings and the pod heated with the other ingredients to give flavour. Rice pudding, a "thing noble in its simplicity," consists of nothing but milk, cream, sugar, and the chosen grain, rice—the impossible sin for both the English and the Creoles being the addition of one single egg. In case you do not have a recipe for rice pudding, here is an excellent one.

## RICE PUDDING

Wash well a half-cupful of rice and put it in a baking-dish. Then add as much milk, or half milk and half cream, as the dish will hold. Allow this mixture to boil. As the milk cooks away, add more milk until all is used (from a quart to a quart and one-half in all). Then add three-quarters of a cupful of sugar. If no cream is used, add a dessertspoonful of butter. Now, bake the pudding until it is brown. While it is baking, skim off the crust that forms five or six times before allowing the final crust to form and remain. This assures a tender crust or skin.

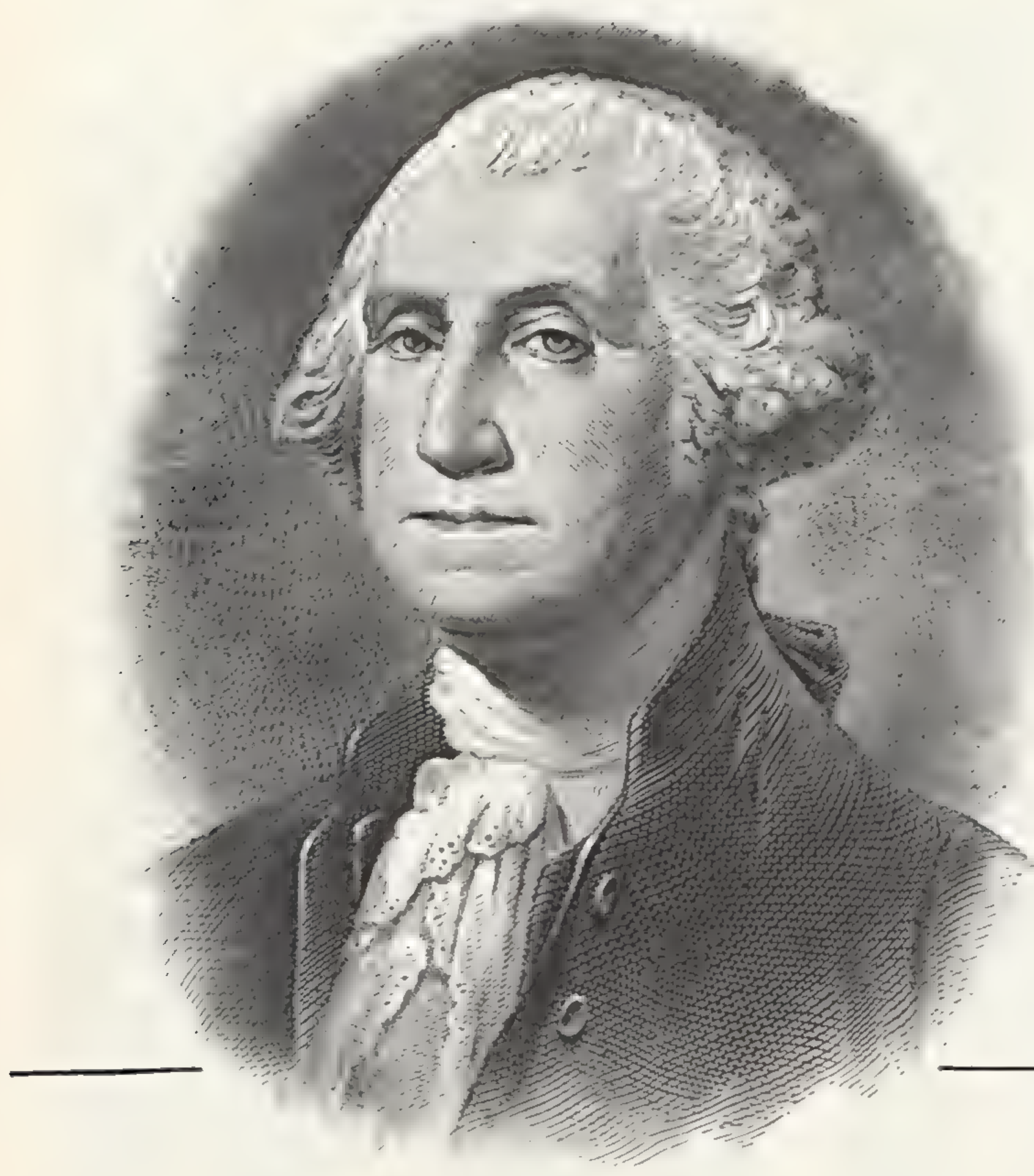
There are an infinite number of desserts made with a custard base. Few are really interesting, except the well known Creole *crème brûlée* with its burnt-brown sugar crust, *petits pots de crème*, which are glorified rich custards, best in chocolate flavour (such as you see on page 78, in the cunning little *pot au crème* pots), and such Bavarian creams, made with the addition of gelatine, as chestnut, coffee, caramel, or rum. There is an amusing

Swiss dessert made with chocolate (a flavour that must have contrast to be good) which approximates the famous *Profiterolles* of restaurant fame. It is called *Meringues à la Suisse*. Meringue rings of different sizes are made, and sufficient layers of these, alternating with layers of melted, sweetened chocolate and whipped cream, are placed in a dish until the dish is filled. The confection is decorated with whipped cream and chocolate and chopped roasted almonds. There is another marvellous chocolate dessert called *Nègresses en Chemise*—a baked chocolate pudding surrounded by sour cream that has been flavoured with kirsch.

Ice-creams are too apt to be the hallmark of an uninspiring dinner. Brought to France by Catherine de Medici, and introduced into America by French émigrés, they suffered a sea-change into the chill, unmelting lumps we know. The way to make good ice-cream is to use cream and to try to have flavours that are not commonplace. A delicious mousse can be made by pressing whole preserved guavas through a sieve; adding curaçao and whipped cream; and then freezing the mixture. The ordinary Framboise liqueur that you can buy in the retail stores, and which is not the true Alsatian liqueur of that name, makes a wonderful mousse. It is especially delicious surrounded by raspberries. Pistachio is always good, too, with a hot raspberry sauce. And a pineapple mousse, served in a hollowed-out pineapple (such as you see on page 64), is most refreshing.

## THE SWAN OF SAVOY

There are even more grand desserts to please the eye. Swan of Savoy Biscuit à la Chantilly (of which you can get an idea from the sketches on pages 64 and 65, and which should put the guests in a mood for a Gay Nineties party), is made as follows. A fine, rich sponge-cake is prepared and baked in a very large oblong mould. When the cake is cold, it is shaped with a sharp knife in the rough outline of the body of a swan. The wings, tail-piece, neck, and head must be prepared beforehand and made according to the following recipe. A pound of flour is placed on a slab, with a hollow in the centre, and eight ounces of powdered sugar, two whole eggs, and two egg yolks are worked into it. More yolks should be added if the paste appears dry. The bill of the swan should be dipped in orange-coloured boiled sugar, and the eyes may be formed of a little of the same sugar, with a currant stuck in the centre for the pupils. Just before sending the swan to the table, stick the neck into the breast of the body part, insert the wing pieces into the sides, and the fan-like piece into the tail part, and cover the bird entirely with a thick coating of whipped cream. The cream should first be smoothed over with the blade of a knife and then with the point of a small knife to imitate the feathers of the wings, tail, body, etc. Place some spun sugar around the swan in imitation of waves, put a border of small cream puffs that have been glazed with rough sugar and pistachios around the base, and serve.



## THREE FAMOUS ANNIVERSARIES

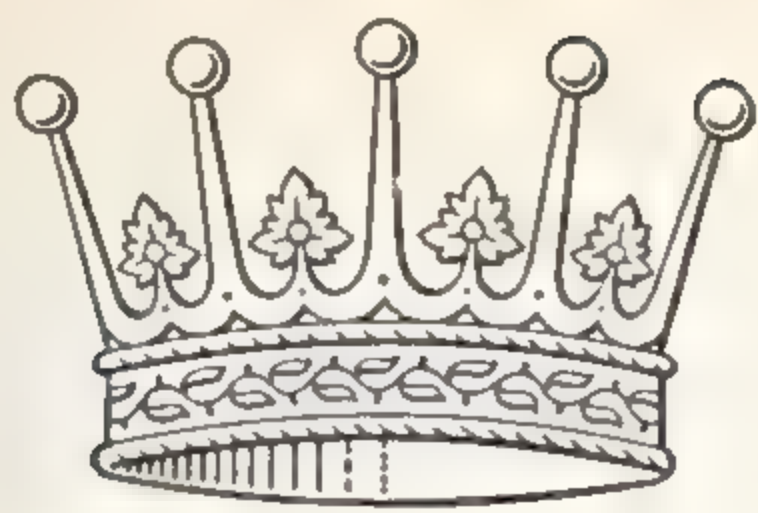
*Birth of George Washington (1732). +*

*Foundation of original predecessor company of Chesapeake and Ohio Lines by George Washington (1785). + +*

*Inauguration of The George Washington, world's first genuinely air-conditioned long distance train (1932). + + +*

*George Washington's Railroad*  
**CHESAPEAKE and OHIO**  
*Lines*  
*Original Predecessor Company Founded by George Washington in 1785*





# Peeress Percale Sheets



MODERN BEDROOM BY MODERNAGE FURNITURE CORP., N. Y.

PEERESS PERCALE SHEETS BY PEPPERELL

The bride of today is as modern as tomorrow in everything but her bed linen trousseau. Like her mother and grandmother, she chooses percale sheets that are woven to last for years. Pepperell Peeress is one of the most luxurious percale sheets to be found anywhere. It is exquisitely fine and incredibly smooth and soft. The balance of the weaving is specially adjusted to give equal strength to the length and the width. And Peeress is not expensive. Here is a real luxury within the reach of

everyone. You will find the new Pepperell True Size label on all the popular lengths of Peeress. This means the sheets are measured after hemming, not before. Peeress may be had in classic white and several of the new flower pastels. Its hem variations include deep plain ones, colored ones, embroidered scalloped edges and fine hemstitching in one, two, three and four rows. Peeress is now being shown at many of the leading shops, beautifully packaged in a lovely Empire Toile box.





## Tri-color Kenwood Tweeds

**in Best's exclusive suit ensemble**

● This Spring's town-country-travel ensemble has a new wing lapel topcoat and collarless jacket, and a delectable new set of colors . . . in Kenwood Tweed whose fine, soft draping qualities and clear deep colors have made it a famous Best specialty. Checked topcoat, skirt, plain jacket, or plain topcoat, skirt, checked jacket. Sizes 14s to 20. . . . \$59.75.

Grey, sage green and melon; grey, navy and red; grey, yellow and fog blue; beige, yellow and brown; rose, navy and chalk blue.

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GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE

Other Kenwood Clothes at leading stores. KENWOOD MILLS, Albany, N. Y.

## NOMAD AT HOME

(CONTINUED FROM PAGE 53)

often, it is too late to help. This was the case with the baby of an old friend of mine. Three children between three and four years old had already died. The one I was asked to nurse was the last survivor, a little over two years old. The child had been ill for nine weeks. I listened to all the women had to say, and decided that the child had dysentery. The baby lay inertly in its mother's lap, clammy and lifeless, with fever-bright eyes staring out of its little wizened face. I asked what they had been doing for it. They pointed to the string of amulets round its neck, and told me they had had two new ones made by a very holy man. They had also been to pray at the tomb of one of the Prophet's Generals. But it had all been to no avail.

"If it is God's will, the baby shall die. You can not save it," an old woman said.

I treated the child for two days with very encouraging results. I began to have hopes of saving its life. On the third morning, the old woman came and told me that the child had died in the night. "It was the will of God!" she said resignedly.

I wondered desperately whether the sugar in the rice-water had been too strong for the overweak heart.

### ARAB WEDDING

But there are more amusing things in my village than looking after ailing infants. Sometimes, there is a wedding to which I am invited. Gaily dressed little girls, clad in stiff brocades, invade the garden and, singing, invite me to the house of the bride. The wedding ceremonies last for ten to twelve days and take place principally at night. I always go in Arab clothes, which make me inconspicuous in the street and attract no attention. I have worn native costume so often that it is just as familiar to me as my European clothes. I have passed as an Arab, among Arabs, unrecognized.

Heavily veiled in the street, accompanied by the village's official chap-eron, I wend my way to the bride's house, unknown. In the courtyard, where the women are assembled, I unveil, for there are no men about. The women are seated on the floor in groups, singing or gossiping. Every one is dressed in her richest and brightest. There is a reckless mingling of crude colours, of silk and brocaded dresses and spangled veils. The turbans are heavy with gold crowns and earrings. There is a great display of barbaric ornaments in gold and silver. Each time some one moves, there is a tinkle of gold chains and heavy bracelets.

The women are divided into cliques. There are the "smart young marrieds" in one corner, the older women in another. The mothers with marriageable sons eye the groups of self-conscious, overdressed girls, for a possible daughter-in-law. It is at these reunions that marriages are hatched and daughters shown off. The bride is the person of least importance. She is tucked away in a corner, heavily veiled in red brocade and quite unnoticed. Lifting the veil, you see a flushed, tear-stained face and obstinately downcast eyes. However good-looking Arab girls may

be, and they are often very pretty, they always look plain on their wedding nights. The girl has never seen her husband and is always terrified.

When the time comes for her to go to the bridegroom's house, we all put on our street veils, and in a moment the bright assembly is changed into a company of silent white ghosts. The bride is lifted on the back of an old Negress and carried out to the waiting carriage. Even above the gunshots fired by the men, one can hear her sobbing. I used to think this very heartrending, but, when I learned that it was obligatory, I ceased to pay any attention. The carriage drawn by two horses is completely closed and hung round with carpets. The bride and two or three small attendants are placed inside, and driven off at a walking pace. We follow just behind, singing; and behind us, again, the men follow, occasionally firing off blank shot, which alarms the horses.

At the bridegroom's house, the cor-tège stops, and a volley of shot is fired to announce our arrival. We go into the harem and find all the future in-laws grouped round the door of the wedding chamber, holding up candles and singing. Coming in on this bright spectacle from the night, one is dazzled and bewildered. We are given candles to hold, and mingle with the others. Then the bride is carried in, still veiled. Her new mother-in-law thrusts a heavy sword into her hand and guides it while she makes the signs above the door that avert the evil eye. Then, amidst the singing and shrill cries from the women, she is picked up and carried into the wedding chamber. In the pitch-dark room, empty save for a double bed on trestles, her unknown husband is awaiting her. Still veiled, she is placed upon the bed and the door closed upon them.

Immediately, the candles are extinguished. We veil hastily and take our leave. The party is over . . . we go home in groups of three and four under escort and discuss in low voices the events of the evening. To-morrow morning, we will return to the house for news of the bride and details—for the moment, all is speculation and conjecture. The cool night-air blows through our veils; after the heat and crowd, the walk through the peaceful oasis is a relief. Late in the night, we separate at the doors of our respective homes.

### FEMININE SECLUSION

But besides my village friends, there are the wives and daughters of the chiefs. They are even more severely cloistered than the poor people. In fact, they never go out at all except to the wedding or confinement of some very near relation. It is a social distinction to be strict on this subject. The girls are not shut up from one day to the next. It is a gradual process that begins when they are about twelve. They very often remain in the harem quite needlessly, to show that they are growing up. One might say that their "going in" is the equivalent to the Western "coming out." Such is the perversity of the Orient!

Nearly all of the wives of the chiefs are good- (Continued on page 84)



## The Rites of Man



FROM hunt breakfasts to opera suppers, life's pleasantest moments are those accompanied by time-honored ritual. And of them, few hold so strictly to tradition as that which involves "soda."

CLICQUOT CLUB "Soda," at such times, is beyond question *rite*. For it brings to the mellowest of spirits, a refreshing sparkle . . . plus the smooth, blending properties of a natural water from deep rock sources.

This water is so pure it needs no distillation. So, all its original life and buoyancy remain intact. And thorough carbonation, under refrigerated pressure, gives it a uniformly fine and *lasting* effervescence.

CLICQUOT CLUB "Soda" comes in *full-quart* bottles, too . . . which bring you an honest, 32-ounce measure. By the case, these bottles provide you with as much as two whole quarts extra. You'll find them on the shelves of a dealer near you. . . . Clicquot Club Company, Millis, Massachusetts.

# Clicquot Club "SODA"

Established 1881 Try CLICQUOT CLUB Pale Dry • Golden Ginger Ale • Sarsaparilla

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A FULL QUART

(Plus bottle deposit.  
In smaller size only,  
west of Rocky Mts.)



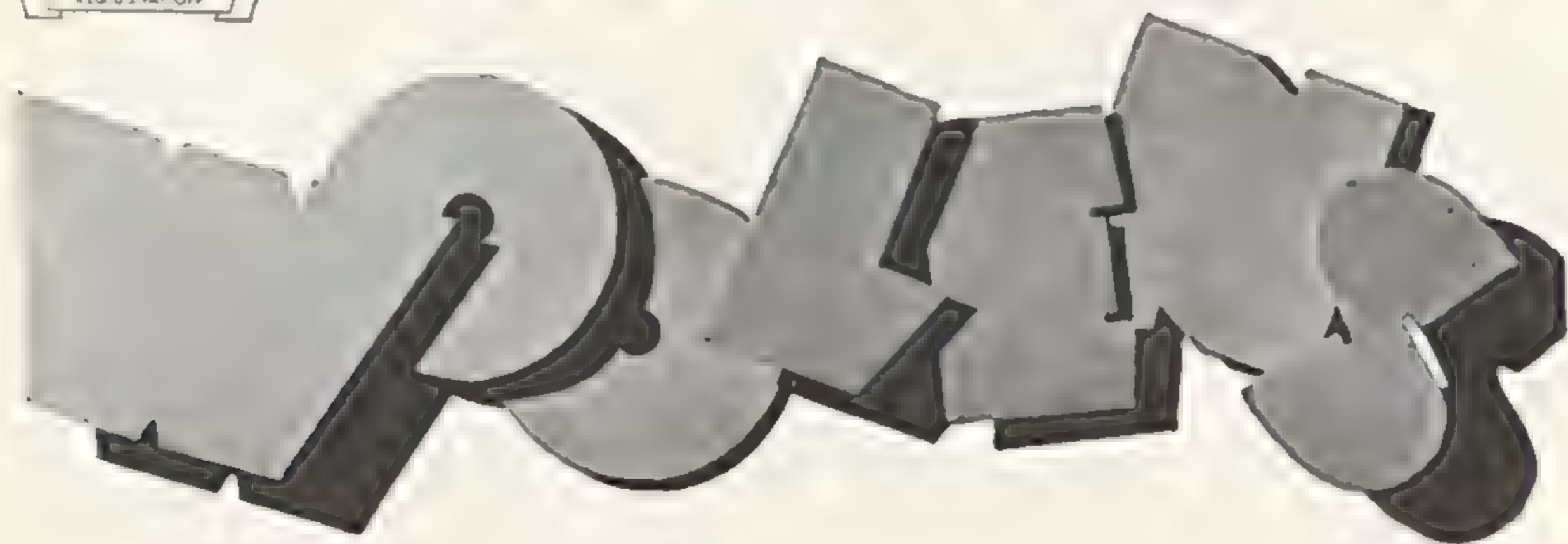
A FULL QUART IS 32 OUNCES

CLICQUOT CLUB "Soda" comes in full-quart bottles. Also in special hotel and club sizes. All sparkling water manufacturers are required by law to print net bottle contents on the label. So look at the label before you buy . . . and be sure that you get full value.





# McCutcheon's



## CAST THEIR SHADOWS BEFORE

### TO REFLECT WHAT'S WHAT FOR 1935

**"Yarrowvale"**—For skirts and coats. As Scotch haggis, with colors that suggest brave swirling kilts and skirling bagpipes. 54 in. wide. yd. **7.95**

**"Yarrowvale"**—For dresses and jackets. For you who know how very smart a wool frock should be. Comes also in plain colors to match. Take a dress and jacket South and know that it will be the backbone of your spring wardrobe. In lovely "greyed" pastels. 54 in. wide. yd. **4.50**

**Raimon's "Gracile"**—Give this famous craftsman a bit of yarn and he's sure to do something brilliant. This time he has woven a twisted thread into a light weight dress material that calls for superlatives. Colors are strong and deep. 50-51 in. wide. yd. **4.95**

**English Homespuns**—For skirts and coats. Here's the answer to a beautiful country outfit at an unbelievable price. In grand woodsy colors—also black and white. 54 in. wide. yd. **3.50**

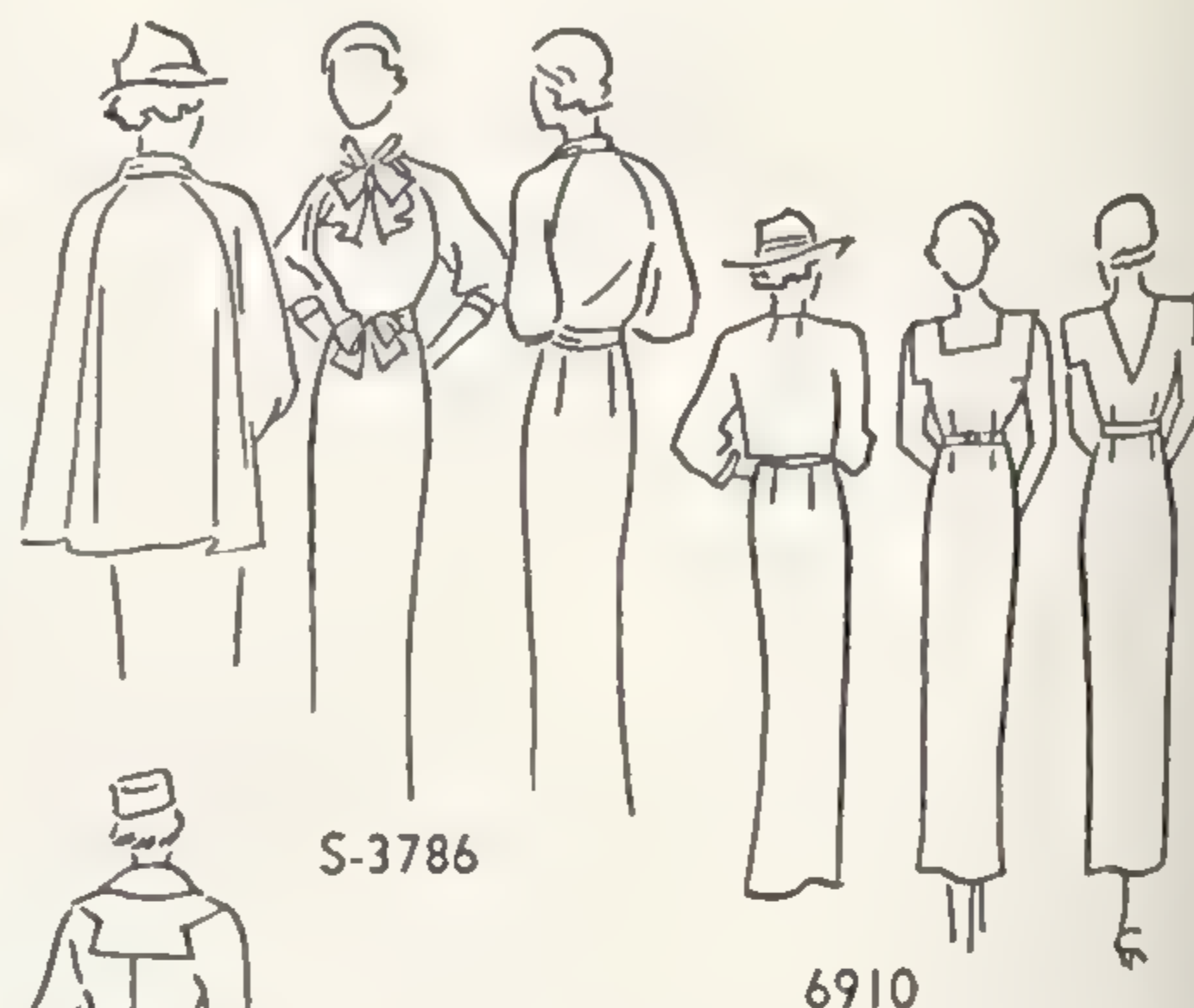
**English Mannish Suitings**—in shadow checks and herringbones. Spring forecasts say "suits of mannish suitings." Blue, black or brown checks—Oxford grey herringbone. 54 in. wide. yd. **3.50**

WRITE DEPT. V2 FOR SAMPLES  
THIRD FLOOR  
FIFTH AVE. AT 49TH STREET  
NEW YORK

## DESIGNS FOR DRESSMAKING



Lined up above and at the right are five new ensembles destined for brilliant careers this spring. They are also shown enlarged on pages 70 and 71. Designed for sizes: 6919 and S-3786 in 12 to 42; 6913 in 14 to 46; and 6922, 6910 in 12 to 40



Two coats for spring and a dress to wear under them are at the left. They are also sketched on page 71. Designed for sizes: S-3783 in 14 to 40; 6918 in 12 to 42; S-3784 in sizes 12 to 40



## NOMAD AT HOME

(CONTINUED FROM PAGE 82)

looking. They intermarry with their cousins, in order to keep the blood pure, and the money and property in the family.

Although they never go out, and do not often receive European visitors, they know exactly what goes on, whom their husbands see, and what they do. A cleverly devised spy system exists in every house. The Negro servants who tend the children out of the harem, and who serve at table, observe every detail and report faithfully. Often after a European dinner, I join the women for coffee. I am greeted by a torrent of information: "The fat lady who is on the right of the Caid is very foolish and laughs a lot . . . the fair girl has a pretty brooch, made in diamonds to look like a dog . . . you have had two glasses of wine at dinner . . ." and so on. Even in the town, the men are not safe from the unseen eyes. Everything they do is known, though the Arab women are much too wise to make known the source of their information. They are very secretive, and often I know much more about them than their own husbands. Thus the beautiful wife of a very gay Sheik. He left his French novels and love-letters lying around in all innocence. He was sure that no one could understand. I knew that his wife read and wrote perfect French. She had implored me to tell no one. I never did. She amused herself a great deal, and he never knew!

Sometimes, there is drama in these seemingly quiet Arab lives. The social code that ordains that women should be veiled and cloistered ordains also

that they shall speak with no man unless he be brother, father, or husband. Every one knows the penalty of infringement to this unwritten law.

As an Arab man once said to me: "Our women would not talk to a man about literature or politics. There is only one topic with them, and that is punishable by death." Shortly after this, I went to dine at the Sheik-el-Arab's. In the courtyard, two camels were standing, their curious, oblong burdens making black shadows against the moonlit wall behind. The bundles seemed to me a curious shape, and I asked the Sheik what they contained. He answered:

"They are the bodies of a man and a woman, who were killed in a neighbouring oasis. The girl was divorced and had a lover. She met him every night, at a well. The divorced husband heard of this and was jealous. So he surprised them one night. He drowned them both in the well."

"Will you ever be able to find the man?" I asked.

"Find him?" the Sheik-el-Arab laughed. "But it was he who brought them to me. He is here now!"

"What are you going to do?" I said. "Acquit him, of course. He had to do it for the honour of his family."

The stories about my Arab friends are innumerable and would fill volumes. Arabs make wonderfully loyal and devoted friends. It is they who have taught me Arabic and initiated me into the life of the country. It is they who made me love Africa. It is they who keep me there now. . . .



# "I ADORE YOU..."

## THRILLING WORDS ... BUT NOBODY SAYS THEM TO THE GIRL WHO HAS COSMETIC SKIN

**S**OFT, LOVELY SKIN is thrilling to a man. Every girl should have it—and *keep it!*

So what a shame when a girl lets unattractive Cosmetic Skin rob her of happiness. And so unnecessary—for this modern complexion trouble can be easily guarded against.

### *Cosmetics Harmless if removed this way*

Cosmetics need not harm even delicate skin unless they are allowed to *choke the pores*. Many a woman who *thinks* she removes make-up thoroughly is actually leaving bits of stale rouge and powder in the pores day after day. Gradually the pores become enlarged—tiny blemishes appear, blackheads, perhaps. These are the warning signals of Cosmetic Skin.

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its **ACTIVE** lather sinks deeply into the pores, gently removes every vestige of dust, dirt, stale cosmetics. Before you apply fresh make-up during the day—**ALWAYS** before you go to bed at night, protect *your* skin with this safe, sure care. 9 out of 10 screen stars use gentle Lux Toilet Soap.

OF COURSE, I USE  
COSMETICS, BUT I NEVER  
WORRY ABOUT COSMETIC  
SKIN — THANKS TO  
**LUX TOILET SOAP.**  
IT'S EASY TO HAVE A  
GORGEOUS SKIN THIS WAY.

## GINGER ROGERS

RKO RADIO STAR



To guard against Cosmetic Skin, thousands of girls are adopting the screen stars' complexion care. Lux Toilet Soap's **ACTIVE** lather removes cosmetics *thoroughly*—protects the skin.



# "AT 41 I get compliments ON MY SKIN"

writes Mrs. C. M. A. of N. H.



"'Catherine,' one of the young men said to me, 'what keeps your skin so young and beautiful?'"



"I had used one special cream for over 14 years. And yet when I first started with Junis Cream the tissues I used looked terribly soiled. My skin certainly needed the cleansing effect of Junis."



"I am forty-one years of age, and after using Junis for only a few weeks, I got compliments on my young-looking face from women around twenty. I know that Junis is going to keep my skin that way."

**W**OMEN who have used this new face cream are reporting remarkable results. Some say their complexions are smoother, softer, fresher than ever before. Others delight in watching tiny age lines and "crows feet" become less noticeable. Women nearing 40, especially, report a new glowing, healthy skin they had never hoped to see again.

The face cream women are crediting with these results is called Junis Cream. It is unlike all other creams. It is based on a different principle.

## A cleansing cream containing a unique substance

For years, you see, scientists have been trying to solve the age-old problem of why skin becomes dry and older-looking. They have uncovered many surprising facts about the skin. One important revelation is that all young skin is rich in a certain natural substance which seems to give alluring freshness. As skin grows older, this precious substance decreases.

Now a way has been found, at great expense, to obtain this same chemical substance found in skin... and to put it into the all-purpose cream, Junis Cream. This substance, as contained in Junis Cream, we call Sebisol as our trade identification. We do not say that by applying Sebisol externally it again becomes a part of skin itself. But we do know, by thousands of women's letters, that results from Junis Cream are actually astounding.

We invite you to try Junis Cream as an all-purpose cosmetic. Then watch results. Use it for cleansing the skin... to remove the impurities which may otherwise cause blackheads and blemishes. Use it as an over-night cream. You need no other. For Junis Cream cleans perfectly. In addition it contains Sebisol. See what this new kind of face cream can do for your skin. Junis Cream is obtainable at all toilet goods counters.



**JUNIS CREAM IS A PEPSODENT PRODUCT**

## VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 50)

"Petrified Forest": Leslie Howard's first entrance; Bogart's Dillinger make-up; and all the talk in the first act.

"Valley Forge": Merivale's voice speaking Maxwell Anderson's words; the rare real nobility that pervades the play; and Stanley Ridges' walk.

The only hundred-percenters that stay in our minds are this year's "The Children's Hour" and last year's "Dodsworth." The rating, you see, is a stringent one. But if you really think

about it, you'll agree that a year from now you'll hardly remember the plays that delighted you so this season. You'll remember Cole Porter's songs in "Anything Goes!" until the next Cole Porter show; and you'll remember certain acts and actresses and bits and pieces, as we have. But the "Personal Appearances" of the play world, immediately funny as they may be, will very soon vanish into that bottomless void where all gags go, never to return. Nothing is so short-lived as a wisecrack.

## MASQUERADES

(CONTINUED FROM PAGE 62)

Most salons have two or three types of masques and examine your skin first to see which treatment is best adapted to it. One general feeling seems to be that the type of masque that dries on your skin does best by the older skin, as well as the very oily, coarse-pored type, and that the cream type of masques make the perfect pick-me-ups.

Suppose, then, you are set for a pick-me-up. The first step, of course, is a thorough cleansing and toning of the skin. Then, manipulation with an oil or a softening cream (manipulation used to be massage, but massage as a term has fallen into ill-repute because, to so many women, it connotes stretching the skin). And then, the masque, a luscious cream smoothed over your face and allowed to remain there from ten minutes to three-quarters of an hour. It usually has that hot-cold feeling at first, the same feeling that you remember experiencing when you were a little girl and rubbed your face in the snow. Then, it subsides to a faint warmth, through which you can feel the gentle surge of the blood to the surface of the skin, if you have not already been lulled into too deep a quiet to notice what's going on.

At the end of the treatment, there is the application of the astringent,

perhaps applied with saturated pads or dripped through a gauze "tie-up," and then the final flattering make-up. Of course, every treatment differs somewhat from the others, and, in some, the masque is the first step after cleansing.

When you give yourself a treatment at home, it is well to approximate this procedure as closely as possible. Cleanse your face professionally. Lie down and relax while the masque is on. Tuck yourself up with a blanket to give the illusion of being in one of the salon treatment chairs, and let the masque remain on for the full length of time recommended by the directions. If it is a dry-on-the-face masque, follow it with a softening cream and pat on astringent. Finally, give yourself a beautiful make-up for your beautiful new face.

We are listing below the names of a wide variety of masques that you can have as salon treatments or buy to put on your face yourself. This isn't a complete compendium of all the masques made, but it will give you a pretty comprehensive idea. The asterisk in front of a masque means that, while it may figure as a salon treatment, you can also buy it in the shops. The names without asterisks indicate salon treatments only.

ELIZABETH ARDEN . . . . .	*VENETIAN MASQUE
	VIENNA YOUTH MASK
HARRIET HUBBARD AYER . . . . .	*STRAWBERRY CREAM MASK
ETHEL BARRYMORE . . . . .	*VIBRANT MASQUE
MARGARET BRAINARD . . . . .	CAMPBOR MASQUE
	MEDICATED CAMPBOR MASQUE
DELETTREZ . . . . .	*BAUME DE JEUNESSE MASQUE
MARIE EARLE . . . . .	HOT OIL MASQUE
DOROTHY GRAY . . . . .	*MASQUE FRAPPÉ
	SENSITIVE SKIN MASQUE
	ALIMENTEAU ASTRINGENT MASQUE
RICHARD HUDNUT . . . . .	EGG MASQUE
JONORR . . . . .	*MILK MASQUE
ROSE LAIRD . . . . .	*TONING MASQUE
	BLEMISH MASQUE
PRIMROSE HOUSE . . . . .	EGG AND OIL MASQUE
PRINCESS PAT . . . . .	*EGG MASQUE
KATHLEEN MARY QUINLAN . . . . .	*STRAWBERRY CREAM MASK
	SPECIAL MEAL MASK
	*HERBAL FACE MASK
HELENA RUBINSTEIN . . . . .	HORMONE HEAT MASQUE
	*HORMONE BEAUTY MASQUE
	*YOUTHIFYING HERBAL MASQUE





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EACH FOR TWO  
British ports  
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Until April 30, you can make the round trip for as little as \$151 (Tourist Class)...British ports. And here also you'll find accommodations modern...American! Note that these four great U. S. Liners provide weekly sailings to Cobh, Plymouth, Havre and Hamburg:

### Fastest Cabin Liners Afloat

**S. S. WASHINGTON** ... sailing February 14, March 13, April 10.

**S. S. MANHATTAN** ... sailing February 27, March 27, April 24.

### And their Fleet Sisters

**PRES. HARDING** ... sailing February 6, March 6, April 3.

**PRES. ROOSEVELT** ... sailing February 20, March 20, April 17.

Any United States Lines office will gladly lend you their aid in arranging a trip to California via the Panama Pacific Line, largest ships. New low fares.

## SAIL AMERICAN — FOR THE COMFORTS, THE LUXURIES, SO TYPICALLY AMERICAN

IT'S in a big room, this big, deep, real bed equipped with Simmons Beautyrest mattress. Adjoining is the modern bathroom (shower and toilet). Thick-pile carpet covers the floor. Several soft chairs mutely invite. An attractive room, a luxurious room, *an American room*.

But back to this real, American bed. The sort of bed you really *slumber* in. With lots of room for comfortable turnings and stretching... and lots of soft depth to ease away tiredness.

In a way this modern American bed is typical of all things offered you on your own American ships...extra comfort, extra

luxury, extra good times...all in keeping with the American standard of living. Roosevelt Steamship Company, Inc., Main Office, No. 1 Broadway, New York. Offices and agents everywhere. *Your travel agent knows the Manhattan and Washington. Ask him about the great value they offer!*





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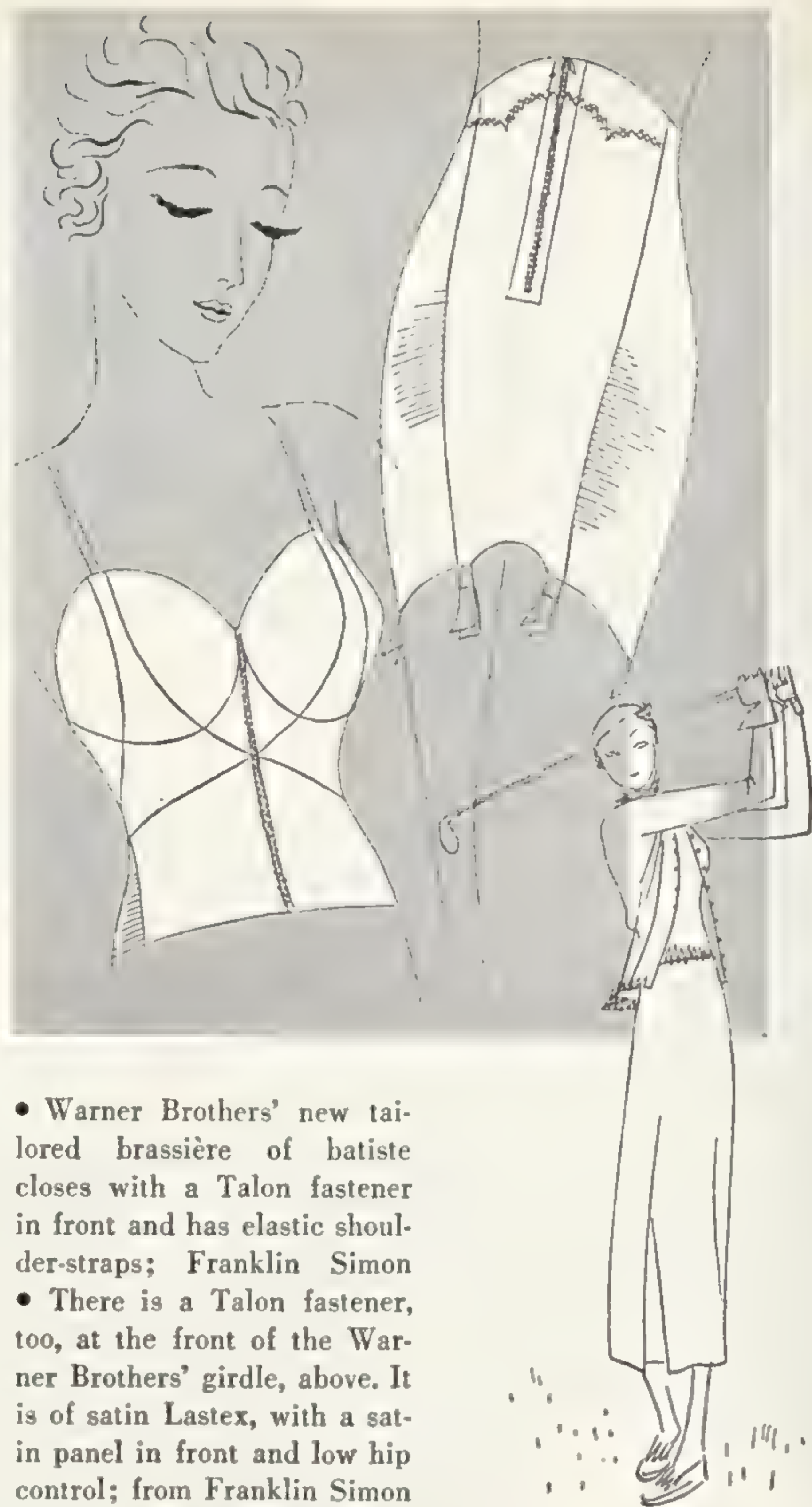
Our Crème de Cacao has great finesse—full chocolate flavour yet not too sweet.

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- Warner Brothers' new tailored brassiere of batiste closes with a Talon fastener in front and has elastic shoulder-straps; Franklin Simon
- There is a Talon fastener, too, at the front of the Warner Brothers' girdle, above. It is of satin Lastex, with a satin panel in front and low hip control; from Franklin Simon

## SHOP-HOUND TIPS

(CONTINUED FROM PAGE 72)

them, and, strangely enough, they are extremely soft and cost only about \$10.50. The same shop has some white morocco spectator sports pumps that are good for all-day wear, as the heels aren't too high to walk in comfortably—incidentally, they won't scuff (at about \$14). You can get pigskin ghillies here, in blue and red and green, as well as in white, for about \$12.75.

• Talon fasteners are getting more and more efficient at the difficult task of closing girdles invisibly. They do not make those ugly hook bumps that always show under tight dresses, no gaping or pulling apart is possible. They have now been perfected so that they always work—no fooling. Warner Brothers have a new girdle with a Talon fastener right square in front, where you can work it without being an acrobat. (We show it in the sketch above.) This girdle gives a slight reinforcement over the stomach and keeps the top of the girdle from rolling over. Incidentally, the girdle is of divinely sleek satin Lastex, without a sign of a seam over the hips, and a luscious satin front and sides come down far enough to control those below-the-hip puffs that are the bane of many a woman's figure. Warner Brothers also have a grand new tailored brassiere of batiste that closes with a light-weight lingerie Talon fastener in the front. (This is sketched, too.) It fits over the girdle at the waist-line and has built-up

shoulders with wide, well-placed elastic shoulder-straps that absolutely won't slip just as you tee off. There is nothing more disconcerting than a drooping shoulder-strap when you are trying to make a good golf shot. This brassiere is especially good for the larger figure and solid enough to stand a lot of strain. Franklin Simon has it, as well as the girdle. The girdle costs about \$7.50, and the brassiere about \$3.50.

• If your mind doesn't function beyond booties and baby bonnets when it comes to gifts for the newly born, you should go to Marcelle Julien's, at 22 East Fifty-Fifth Street, to get advice. The people in this shop are experts on infant's wear and have ravishing things for the luxurious child or the luxurious nursery. Sheet and pillow-case sets, for example, in pale pink or blue linen batiste with white dolls appliquéd on them and the borders hemstitched in the minutest stitches that this needlework fancier has ever seen. There are baby towels with the same exquisite work, that would make very superior gifts. What really drew a long whistle of admiration from me was an old christening robe with the tiniest high waist, an off-the-shoulder neck-line, and a long sweeping skirt with rows and rows of the finest Valenciennes lace and embroidery. Marcelle Julien will copy this for you—or sell you an adorable modern (Continued on page 89)



## SHOP-HOUND TIPS

(CONTINUED FROM PAGE 88)

christening robe with a pink sash under a lace belt and a myriad of tiny ruffles on the skirt. There are clothes for the every-day events in a child's life, as well as the high spots, and everything is done in the traditional French hand-made manner.

• I've been very sour on marionettes ever since I had to pay five lira in Palermo to see a show that any Sicilian could see for fifty *centesimi*, but I confess that the tin man at the Four Hands Craftsmen Shop, at 87 Lexington Avenue, revived my interest. He has a cheese-grater for a body and spoons for feet, and he makes a fine clacking sound when he tap-dances. There is also a rhumba dancer with a specially constructed, very versatile stomach; and there is what is probably the finest ostrich ever made from a feather duster. The four hands that made them will work them for parties in your own home. The Craftsmen Shop has a repertoire of short skits and several three-act plays and will provide marionettes, stage, lights, and their own voices for about \$25 a performance. Marionettes are always perfect entertainment for children's parties. Besides making marionettes, these craftsmen do extremely nice things with a hand-loom—woollen ties for the country in superb soft colour combinations, and they cost only about \$1.50.

• It's nice to see these serious craftsmen working away on uncommercial and quite beautiful things in a hard-boiled city like New York. I admired some hand-wrought iron rods with lovely curling ends at the New York Society of Craftsmen, at 43 East Sixtieth Street, and was assured that they were very good for grilling steaks in your fireplace or making toast or any of those backwoodsmen tricks—as if it were quite an ordinary thing for one to cook in one's fireplace in New York. Even if you prefer the kitchen stove, these grill rods are very decorative, and they will be grand to use at picnics next summer. They cost about \$2.

• It's always hard to find good plain blouses for a tailored suit, but you are sure to obtain them—heavy silk ones with pleated fronts like men's evening shirts—at Sybil Nash Hogan, at 38 East Fifty-Seventh Street. These blouses are so thoroughly smart that, when you wear one, you'll find yourself taking your suit coat off with perfect confidence, knowing that you don't look half-dressed in skirt and waist. Miss Hogan has several models, and they range in price from about \$15.50 to \$19. She also has a lot of evening-dress nightgowns—one called "My Success" deserves its boastful name, what with aqua-blue satin falling lazily off the shoulders and a magenta sash holding it under control at the waist. There is also one called "Gaby," made of bois-de-rose georgette crêpe with demure short sleeves and a short waist, in which Empress Josephine would have received without feeling that she was bringing the boudoir to the drawing-room. They tell me in the shop that many smart young girls paid night-

gown prices for their evening gowns last summer. These models cost around \$22.50 and are pretty grand no matter where you wear them.

• Max Schling has a sunshine plant shelf that will bring roses to the cheeks of your faded potted plants. But be sure to go to the seed store at 618 Madison Avenue, for the flower shop doesn't concern itself with anything less than blossoms. The shelf consists of a painted metal strip that fits in your window-frame and is held up by supports at any level on which the sun is falling. Getting one is a nice thoughtful thing to do for your plants, and they will show their appreciation by looking a hundred per cent. better and blooming a lot longer for their sun-bath. (The price is approximately \$1.95.)

• Alice H. Marks has a new flower holder that is the brain-child of the French. It is composed of hundreds of pins put close together on a metal base, and any size stem will stick onto them. It looks like a spiked grill on which early Christian martyrs were wont to pose, but it is guaranteed to hold your flowers in place without causing them any agony. This costs about \$3.50.

• Bergdorf Goodman always has a good corset trick up the sleeve. This time, it's a Lastex lace and crêpe de Chine wisp, brought back from France, a little while ago, and made here now for only about \$12.50. There are panels of satin at front and back, and lace Lastex sides, and you can choose between panties and girdle. Either one is fine for a slim young thing, giving her confidence from the skin out. The panties, as well as the girdles, have invisagrip garters on them, so that there is no chance of rolling up and making wrinkles under a slinky satin dress. These models are especially good for dancing, as they hold you in without making you look like an Iron Woman.

• I'm afraid to cry "off-the-face hats," for we've heard it so many times before. But I don't see how the movement can fail this time, since every milliner is determined to exhibit the foreheads of her clients and the models are so good that they are bound to succeed. Rose Sapphire, at 501 Madison Avenue, has a pale grey-blue antelope felt hat with a flat crown and a dark blue straw facing on the large brim that rolls way up off the forehead. This is practically my favourite hat of the moment. It gives you a slightly Buster Brown look, if you can stand it. This same milliner has a blue puffed taffeta hat that turns straight up in front and has petals of bois-de-rose nestling under the brim just over the ears—a completely crazy idea that turns out to be good. And there is a dark blue hat made of belting that sits on the back of your head and flaunts a lighter blue taffeta bow on the front of the brim. These are all gay hats that leave your face free to get all the sun or rain or smiles or frowns that come your way—after you once come out in the light, you'll like it. They range from about \$16 up.



ACTUALLY YIELDING to the lure of winter travel folders? Or just staring out windows at mirages of coin divers and orchids-growing-on-telephone poles? Either occupation deserves this new Bradley two-piece chenille (for charm, if you're going; for balm if you're not.) From lacy spread-eagle jabot with its three pond-lily-leaves clip (the belt buckle has six) to hand-racked hem, it's a dress to wear anywhere . . . South, North, East, West. Diplomatically we've made it with long sleeves in pastels and darker Spring shades, and with short sleeves in just the pastels. The Bradley Knitting Company, Delavan, Wisconsin.

Handcrafted by Bradley



CODE





# The Los Angeles Limited



Every travel comfort and convenience—dining car meals that give a new meaning to deliciousness—barber, bath, valet and maid service. It's not just another train, but a foretaste of California. Somehow it seems to have captured its sunshine, its friendliness and warm-hearted hospitality.

See Boulder Dam en route to Southern California. This gigantic engineering project is now nearing completion. Only Union Pacific offers

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Another famous train to and from California is the SAN FRANCISCO OVERLAND LIMITED.

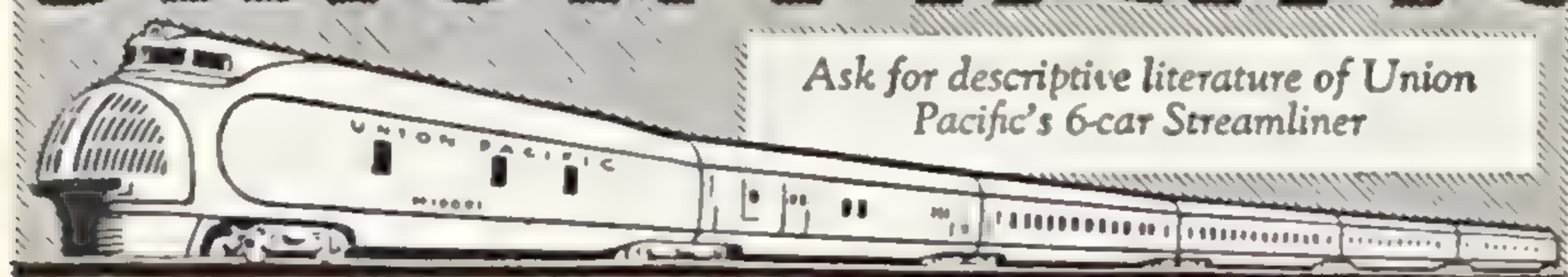
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# UNION PACIFIC

Ask for descriptive literature of Union Pacific's 6-car Streamliner



HORST, PARIS

## SOMETHING NEW AFOOT



- What with the recent Russian invasion, the high Russian boot is attempting a return. Julianne makes the one above of extremely supple black antelope
- The topmost shoe is Bentivegna's short boot of black antelope and patent leather, rising ankle-high and laced with ribbon
- Second—currant-red satin and gold kid are used for a Greco evening sandal
- Directly below it is Bentivegna's evening sandal of water-green crêpe and gold kid, built high around the ankle, but cut out with a chic interlacing of straps
- In the upper right corner are Alexandrine's black antelope gloves with silk-embroidered perforations
- And in the lower right corner are Hermès black reindeer gloves, lined with fine silk jersey and braced with ermine tails

- Two smart versions of the informal, low-heeled shoe appear above. Topmost is La Valle's sandal in black or navy suède, trimmed in white; Jay-Thorp
- Next—a black patent leather and suède "Seton" pump made for Mrs. Eleanor Patterson by Vida Moore
- Right—pale blue stitched braid trims La Valle's open T-strap evening sandal of lustrous silver kid



NELSON





HORST, PARIS

## MORE NEW BAGS AND SHOES

- A double chain of light tortoise-shell is the new strap-hanging idea of the brown antelope bag shown in the photograph above, at the upper left. Germaine Guérin, in Paris, designed this bag
- Morocco leather, stamped to make parallel bands, is used by Hermès for the other bag in this photograph
- Topping the shoes above is Georgette's sports Oxford of a new leather. It's called Astrakania, and, in spite of its rough appearance, it's very soft and supple. This shoe is cut entirely of one piece of leather
- Next is Bernard's high-cut, side-laced shoe of kid, cleverly designed to make your foot look inches shorter
- Third—To prove how supple the new leather Astrakania is, Georgette uses it for this walking Oxford and trims it with brown antelope



NELSON

- The new spectator sports shoe shown above combines linen and brown calfskin; I. Miller, New York
- I. Miller uses dark blue suède (marvellously comfortable leather that it is) for the golf shoe shown directly above. It's simply trimmed with a generous tongue and perforations
- Left—Navy-blue and white kid bands this open-shank whitebuck sandal; Walk-Over



*Greater stretch...  
greater retention*

THERE'S a reason why a "Foundette" by Munsingwear so deftly persuades your figure into sleek, slender curves. That's because Munsingwear knits Rayon-and-Lastex by a special process which insures double strength of stretch with extra control. This means that a "Foundette" is easier to put on—but once on, it holds you firmly in the slender curves of today. "Foundettes" are surprisingly inexpensive. Girdles from two dollars; full length foundations from \$3.50. MUNSINGWEAR, Minneapolis.

*Foundettes*  
BY  
**MUNSING**  
*Wear*



## HEAD FIRST INTO SPRING

(CONTINUED FROM PAGE 30)



A tailored frock in  
"DELTA CREPE"  
to brighten your  
February wardrobe

\$19.75

It's a flexible frock that you can wear in town or country—for its polka dot trimming goes well with dark accessories and its classic lines suit it to every need.

Buttoned down the back and with smart, tucked bosom, it has lots of lure. In gold, aqua-tone and Cuban sand. Sizes 14 to 20.

A DAVID  
CRYSTAL FASHION

**Roos Bros**  
CALIFORNIA

SAN FRANCISCO—OAKLAND  
FRESNO—SAN JOSE—BERKELEY  
PALO ALTO—HOLLYWOOD

to give up all these comfortable little rags of hats—pill-boxes, Martinique turbans, dunce-caps, and gob hats. Reboux has a new pill-box that's a howling success. A shallow thing of black felt, on one side of which alights a giant yellow canary—so large that it makes all other canaries look like pygmies. This, too, is illustrated on page 30.

Suzy wraps up your head in a new turban, à la Martinique mammy—a draped black taffeta bandanna with two grosgrain tabs tweaked into ears. There are Scottish caps of plaid taffeta at Agnès's, and silly piqué dunce-caps at Suzanne Talbot's, and gob caps at Suzy's—some paradoxically ornamented, each with a huge rose.

There seem to be no inhibitions about flowers or feathers. All sorts of flowers, known and unknown to botanists, and birds and feathers unheard

of by any ornithologist, are being appropriated by the Hat Gods. A knot of pink forget-me-nots is banked on one side of a Suzy green Panama hat. Mushrooms rear their heads on an Agnès hat. Black gardenias divide the brim of a Suzy model with white gardenias. Asters are pinned under an Agnès poke bonnet. Roses ramble everywhere. Blue and beige willow tips tumble on the front of Suzy's big rust coloured straw—a hat that Renoir might have painted. Quills and mile-long feathers pierce the air. And piqué bows, patent leather straps, and boldly striped bands are all worth remembering.

There may be seasons when the fashionable hat (the very high hat, for instance) is becoming only to the few. But, this spring, the milliners have been so varied in inspiration that every woman should get her hat's desire!

## TO OUR CONTRIBUTORS

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## BYSTANDER for Spring, 1935

Spring tonic: Buy a dashing new hat from Stetson. Tilt it on top of your curls and trot off to all the important Spring events. John B. Stetson Company, 358 Fifth Avenue, New York.

P.S. You can get "Bystander" at any of the better stores.

**STETSON HATS**

## B R I G H T

## EYE IDEAS



## USE YOUR EYES

CAN every man you know name the color of your eyes, this minute? If not, you are not making good in the beauty game and it's time to *take steps*. You might take to *Kurlash* too. Slip your lashes into this fascinating little implement—press for an instant—and presto! They're curled back like a movie star's, looking *twice* as long, dark and glamorous. Notice how they frame your eyes, deepening and accentuating the color! No heat—no practice—no cosmetics... and Kurlash costs just \$1 too!



Jane L. is right when she writes that it's worth the trouble to pluck her brows slightly along the upper line because it makes her eyes seem larger. But the reddened skin and discomfort she complains about are caused by using an old-fashioned tweezer. Do you know *Tweezette*? It works automatically, plucking out the straggly offending hair, accurately and instantly, without even a twinge. It costs \$1 in any good store.



Ruth W. brushes her eyelashes when she does her hair. Not 100 strokes a day—simply an instant's brushing with a compound of beneficial oils called Kurlene (\$1). You'll be surprised how much silkier, softer and darker looking it will make yours too! Why not try?

**Kurlash**

Jane Heath will gladly give you personal advice on eye beauty if you write her care of Dept. L-2, The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

—Copr. The Kurlash Co., Inc. 1935





NYHOLM-PHILLIPS

Modern breakfast tray with removable inside tray of honey coloured wood, designed by Raoul Pène du Bois, and porcelain breakfast service with red or blue motifs; Rena Rosenthal

## URNS WITH A GOURMET

THIS department has long been an ardent admirer of Elsie de Wolfe's. Once, in our editorial infancy, we had planned and were about to have photographed for Vogue a beautiful tray of hors-d'œuvres. In the centre, the chef who had arranged it had placed an unexpected tomato made into a rose. Our eye was enchanted, but our mind was undecided. Was this the touch of *décor* that made a single perfect note, or was it one that might suggest fancy food? At that moment, Elsie de Wolfe came through the room, bent on more important matters. "That," she pronounced in passing, "is the most edible-looking food I ever saw—and the most beautiful tomato."

There is a certain authority in a decision like that that gives you all the confidence in the world. And that is precisely the effect that her recently published book has on every one who reads it. The book is called *Elsie de Wolfe's Recipes for Successful Dining*. It states in the beginning that it is no cookery book, and it isn't, in the sense of recipes that need two and a half level teacupful of flour and eight drops of vanilla extract. But about half of the book is given over to some of the most satisfactory recipes that we have encountered in some time, ranging from the unadorned simplicity of oyster soup to the fascinating elaboration of pancakes Barbara. Don't try these recipes out on a new cook you are experimenting with, but be entirely assured that they can be done easily by any one with any natural sense of cooking.

Primarily, the book is just what it says—recipes for successful dining, and we recommend it whole-heartedly as a handbook either for a young hostess who is uncertain as to planning her menus or to any experienced one who is tired of doing it. One of our favourite luncheons is that which suggests Crayfish Gloucester and Kidneys Ali-Bab, and we would like to dine on the night when menu number 9 is served. There are many suggestions that are pleasant variations from the usual, such as that of serving coffee at the table, instead of in the drawing-room, so that the flow of conversation need not be interrupted. Any one who has ever been engrossed in a thoroughly pleasant conversation only to be interrupted by the searching eye

of a hostess summoning the ladies to withdrawal knows how welcome that particular suggestion can be.

Elsie de Wolfe, who, as Lady Mendl, is one of the best-known hostesses on the Continent, is still president of her own decorating firm in New York, and much of her personal taste is reflected in the suggestions that she gives for table decoration and for service. *Recipes for Successful Dining* is published by D. Appleton-Century Company, and you can buy it in the better bookshops.

- Garlic is always a problem. It is the most superb contributing taste that exists for a large number of superior dishes. But, no matter how subtle its use, the after-effects are never subtle. They are, to give a great underestimate, very pronounced. You know how it is. "I would rather have snails at Robert's for lunch than anything else, but think of conferring at the office at three." And in your own house, a roast of lamb, which profits so immeasurably by being liberally rubbed with a garlic clove, gives forth that revealing metallic smell in cooking. Well, we have made a discovery that solves everything. It is Gravier's Garlic Sauce, which is made in California, and which can be purchased in New York at Charles and Company. The thing about Gravier's sauce is that it is a garlic seasoning but nevaire, nevaire produces a garlic breath. Don't ask us how it is done, because we haven't any idea. We just know this sauce is delicious in anything we've tried, from soup to seasoning, and it doesn't make you smell like garlic.

- We have always known that one of the best chiffonade salads to be had in New York was in the restaurant in the lower level of the New York Central station, and not long ago we discovered there what we think is practically the top in pumpkin pie. The management informed us with justifiable pride that every one else thought so, too, because these pies are now sold to be taken home, and commuters rush in all the time and carry them off to their families. There are meringue pies, too, and napoleons and other pastries. These are not given away, because they are pretty expensive, but they are awfully good.

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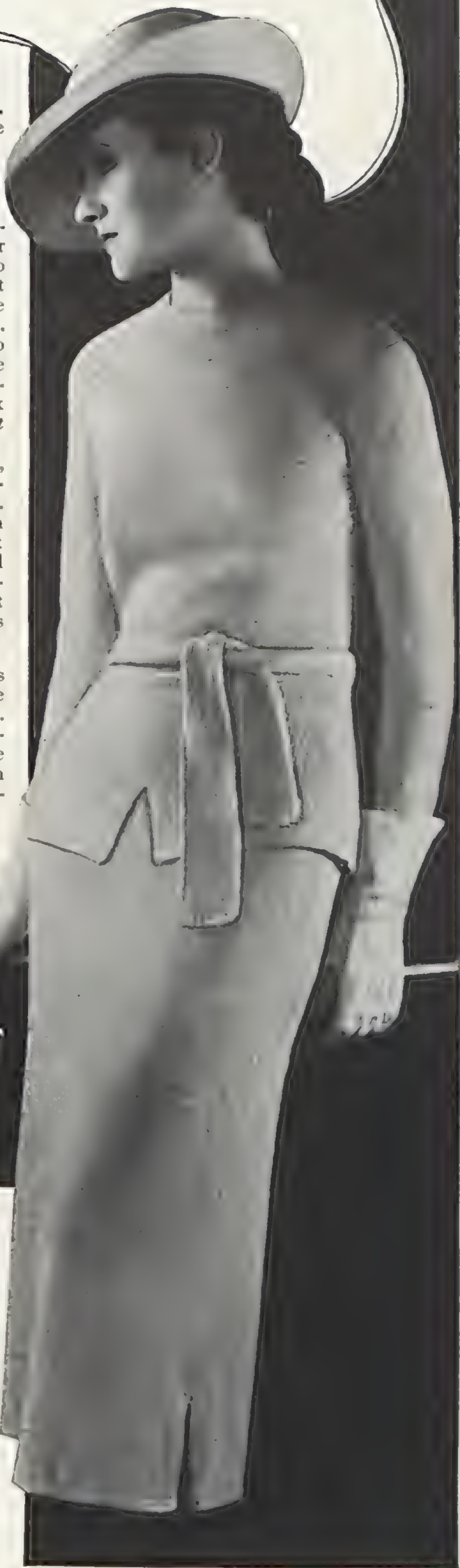
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FIFTH AVENUE

NEW YORK

## SOCIETY

## BIRTHS

## NEW YORK

Gillespie—On November 25, to Mr. and Mrs. Kenrick S. Gillespie (Emma F. Cuddihy), a son.

Hough—On October 31, to Mr. and Mrs. John Newbold Hough (Eleanor F. Sloan), of Columbus, Ohio, a son, Charles Merrill Hough.

MacDonald—On December 14, to Mr. and Mrs. H. Graeme MacDonald (Frances Townsend), of Rye, New York, a son.

Peck—On November 8, to Mr. and Mrs. Dexter Belknap Peck (Mary Lydia Wood), of Bloomfield, Connecticut, a daughter.

Roberts—On October 27, to Mr. and Mrs. Henry Steele Roberts (Mary P. Selden), of Ridgefield, Connecticut, a son.

Waldron—On November 27, to Mr. and Mrs. William Durrle Waldron (Katharine de Forest), a daughter.

## BALTIMORE

Steele—On December 14, to Mr. and Mrs. Nevett Steele (Emily Winfield Anderson), of "Whitehaven," Greenspring Valley, Baltimore, Maryland, a daughter.

## CHARLESTON, WEST VIRGINIA

Deveny—On December 4, to Mr. and Mrs. Thomas A. Deveny (Florence Lak-in), a son.

Klostermeyer—On November 13, to Mr. and Mrs. Howard Klostermeyer (Katherine Smith), a daughter, Alice Ann Klostermeyer.

## COLUMBIA, SOUTH CAROLINA

Hines—On December 4, to Mr. and Mrs. Edward M. Hines, junior (Mary Moore), a son, Edward M. Hines, third.

Hopkins—On December 3, to Dr. Theodore Hopkins and Mrs. Hopkins (Jane McDowell), a daughter, Jane Calvert Hopkins.

Oulla—On December 1, to Mr. and Mrs. Ernest Lelon Oulla, junior (Emily Mullins), of Florence, South Carolina, a son, Ernest Lelon Oulla, third.

## DULUTH

Sullivan—On November 10, to Mr. and Mrs. Francis Copeland Sullivan (Rosemary Kenney), a daughter, Ann Caldwell Sullivan.

## LINCOLN, NEBRASKA

Gish—On December 2, to Mr. and

## BIRTHS

Mrs. Harold Gish (Blossom Hilton), a son, David Hilton Gish.

Sidles—On November 27, to Mr. and Mrs. Harry Sidles (Jean Sibert), a daughter, Cynthia Sidles.

## MONTCLAIR

Manning—On November 28, to Mr. and Mrs. Edgar A. Manning, junior (Betty Spadone), a daughter.

## MONTGOMERY, ALABAMA

Anderson—On November 20, to Mr. and Mrs. Pelham John Anderson (Ellen Phelan Goldthwaite), a daughter, Ellen Goldthwaite Anderson.

## NEW HAVEN

Butterworth—On December 3, to Mr. and Mrs. Frank S. Butterworth, junior (Elizabeth Drew), a daughter.

## PARKERSBURG, WEST VIRGINIA

Boreman—On November 25, to Mr. and Mrs. Herbert Stephenson Boreman (Cornelia Campbell), a son, Herbert Stephenson Boreman, junior.

## PHILADELPHIA

du Pont—On November 15, to Mr. and Mrs. A. Felix du Pont, junior (Eleanor Hoyt), of Wilmington, Delaware, a daughter.

## READING

Fry—On November 28, to Mr. and Mrs. Samuel R. Fry (Margaret Thun), a daughter, Margaret Victoria Fry.

## SAN DIEGO

Frye—On November 12, to Mr. and Mrs. Frank A. Frye, junior (June Annable), a son, Fred Annable Frye.

## TROY

Roberts—On November 11, to Mr. and Mrs. A. Kendall Roberts (Edith Kennedy), a daughter, Patricia Roberts.

## TULSA

Cole—On October 3, to Mr. and Mrs. Alexander Hunt Cole (Margaret Hagler), twin sons, Thomas Jackson Cole and John Faucett Cole.

## UTICA

Batty—On December 2, to Mr. and Mrs. Norman Batty (Marion Goldthwaite), a daughter, Elisabeth Stoddard Batty.

Clark—On November 15, to Mr. and Mrs. Harold Clark (Mary Tilton), a daughter, Mary Caroline Clark.

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# SOCIETY

## BIRTHS

### WINNIPEG, MANITOBA

**Rogers**—On November 13, to Mr. and Mrs. John A. Rogers (Mauriel Bremner), a daughter, Heather Rogers.

### YOUNGSTOWN

**Bentley**—On October 21, to Mr. and Mrs. Martyn Z. Bentley (Frances Elizabeth Roberts), a daughter, Marcia Gay Bentley.

## ENGAGEMENTS

### NEW YORK

**Adams-Gillespie**—Miss Peggy Adams, daughter of Mrs. Avon F. Adams, of New York, to Mr. McDonald Gillespie, son of Mr. and Mrs. John T. Gillespie, of Morristown, New Jersey.

**Johns-Ruckert**—Miss Elizabeth Wilcox Johns, daughter of Mr. and Mrs. William H. Johns, of Bayside, Long Island, to Mr. G. Wallace Ruckert, son of Mr. and Mrs. G. R. Ruckert, of Westfield, New Jersey.

**Leshner - Leech**—Miss Emilie Theresa Leshner, daughter of Mrs. Arthur Lawrence Leshner, of Rye, New York, to Mr. Spencer Jennings Leech, son of Mrs. Robinson Leech, of Greenwich, Connecticut.

**Prichitt - Robbins**—Miss Katharine Kirkman Prichitt, daughter of Mrs. James Tilley Houghton, of New York, and of the late Hugh Kirkman Prichitt, to Mr. Stuart Handy Robbins, son of Dr. William A. Robbins and Mrs. Robbins, of Madison, New Jersey.

**Shepard - Busby**—Miss Kate Peck Shepard, daughter of Mr. and Mrs. Otis Norton Shepard, of Rye, New York, to Mr. Archibald Henry Busby, junior, son of Dr. Archibald H. Busby and Mrs. Busby, of New York.

**Stone - Brewster**—Miss Janet Stone, daughter of Mr. and Mrs. Charles A. Stone, of New York and Locust Valley, Long Island, to Mr. Edward C. Brewster, son of Mr. and Mrs. George S. Brewster, of New York.

**Stryker-Dunn**—Miss Katharine Woolsey Stryker, daughter of Mr. and Mrs. Lloyd Paul Stryker, to Mr. Ashton Dunn, son of Mr. and Mrs. Harris Ashton Dunn.

### CINCINNATI

**Sutphin-Hamilton**—Miss Jean L. Sutphin, daughter of Mr. and Mrs. Stuart B. Sutphin, to Mr. John Goadby Hamilton, son of the late Harry Goadby Hamilton and Mrs. Hamilton.

## ENGAGEMENTS

**Waite-White**—Miss Ione Waite, daughter of Mr. Morison R. Waite, to Mr. George Crosby White, son of the late Sumner W. White and Mrs. White, of New York.

### ELMIRA

**Langdon-Pennock**—Miss Eleanor Langdon, daughter of Mr. and Mrs. Jervis Langdon, to Mr. Robert Spanton Pennock, son of the late Charles Ellsworth Pennock and Mrs. Pennock, of Syracuse, New York.

### FITCHBURG

**Flint-Metcalf**—Miss Elizabeth W. Flint, daughter of Mrs. Philip W. Flint, of Fitchburg, Massachusetts, to Mr. Frank Rich Metcalf, son of Mr. and Mrs. Edwin Flint Metcalf, of Auburn, New York.

### MEMPHIS

**Hussey-Kyser**—Miss Neva Jones Hussey, daughter of Mr. and Mrs. Clarence Wellington Hussey, of Memphis, Tennessee, to Mr. George Herbert Kyser, son of Mrs. George Herbert Kyser, of Selma, Alabama.

**McCadden-Fortune**—Miss Camille McCadden, daughter of Mr. and Mrs. John Edward McCadden, to Mr. Benjamin Leslie Fortune, of Colorado Springs, Colorado, and Memphis, Tennessee, son of the late Benjamin Leslie Fortune and Mrs. Fortune.

### MONTCLAIR

**Bell-White**—Miss Evelyn Bell, daughter of Mr. and Mrs. Herbert G. Bell, to Mr. Jesse White, junior, son of Mr. and Mrs. Jesse White.

**Chipman-Jones**—Miss Barbara Chipman, daughter of Mr. and Mrs. Richmond L. Chipman, to Mr. S. Blackwell Jones.

**Kip-Brooks**—Miss Allison Kip, daughter of Mr. and Mrs. Frederick K. Kip, to Mr. Donald K. Brooks.

**Murphy-Williams**—Miss Doris Murphy, daughter of Mrs. Arthur J. Murphy, to Mr. George Lester Williams, junior, son of Mr. and Mrs. George Lester Williams.

**Reis-Master**—Miss Lucy Lair Reis, daughter of Mr. and Mrs. John Reis, to Mr. William Olmsted Master, of Philadelphia, Pennsylvania.

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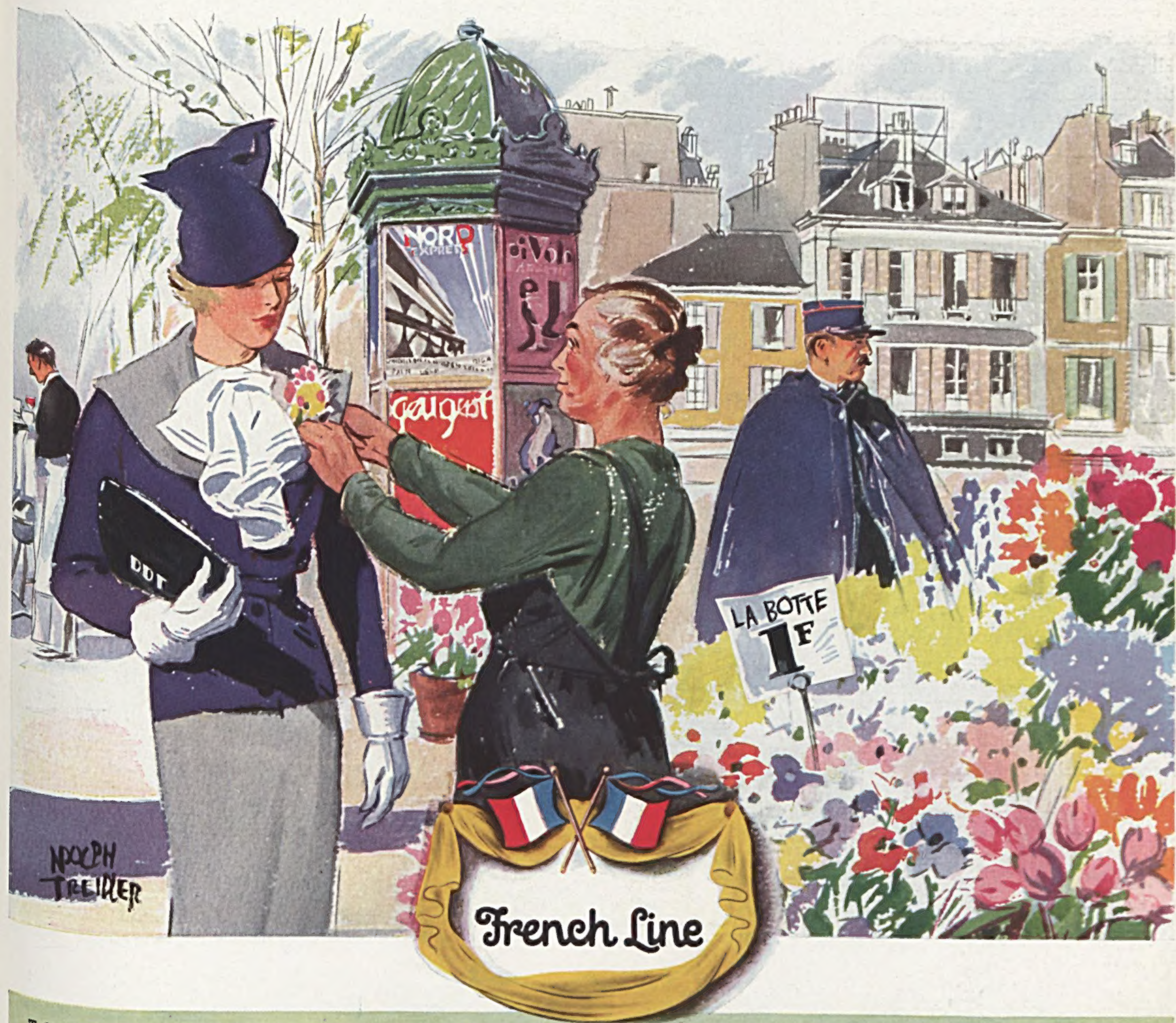
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